

ART AND MUSIC
Art

RECEIVED
MAY 15 1931
LOS ANGELES PUBLIC LIBRARY

The ART NEWS

VOL. XXIX

NEW YORK, MAY 9, 1931

NO. 32—WEEKLY

REFERENCE
DO NOT LOAN



"EIGHT BELLS"

WINSLOW HOMER

In the collection of the Addison Gallery of American Art, Phillips Academy, Andover, Mass., opening May 18th.

PRICE 25 CENTS



"THE CRUCIFIXION"

by

PEDRO NICOLAU

Tempera on Panel, 34½ by 41½ inches

School of Valencia ca 1400

Published: Cicerone, 1927.

Zeitschrift für Bildende Kunst, No. 6, 1928.

Collection: Cardinal Mercier of Belgium.

THE GALLERY OF P. JACKSON HIGGS

11 East 54th Street New York

Addisc
Of An
To C

Newly Bu
dover C
seums in
Exclusiv

ANDOVER
of American
at Phillips
chusetts, w
to the publi
the announ
yer, curator
museum, e
group of pe
can art, wa
Platt to ho
now num
hundred a
lections o
pewter, gla
as to provi
bitions.

One of
world devo
ing of Am
lery, finds
Phillips A
the oldest
paratory
more has
dents sev
ists. Sam
Academy
lection in
artist.

The pa
ing the p
pervision
an art co
Mr. Saw
comprehe
can art t
years, fr
to the p
time spe
work of
the mus
uable gr
terpieces

ing "Eig
critics a
ings by
famous
the gift
Arthur
amples
tersea
the pain
Nationa
to the
N. Bliss
togethe
exampl
paintin
by Geo
tant be
"Ann i
is rep
John E
best
Hemio
Of
Stuart
traits
Morse
ston a
cluded

The
place
loan
collec
ble fr

The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MAY 9, 1931

Addison Gallery Of American Art To Open May 18

Newly Built Museum at Andover One of the Few Museums in the World Devoted Exclusively to American Art

ANDOVER—The Addison Gallery of American Art, newly built museum at Phillips Academy, Andover, Massachusetts, will formally open its doors to the public on May 18, according to the announcement of Charles H. Sawyer, curator of the institution. The museum, endowed by alumni and a group of persons interested in American art, was designed by Charles A. Platt to house a permanent collection now numbering approximately one hundred and fifty paintings and collections of early American silver, pewter, glass and ship models, as well as to provide space for transient exhibitions.

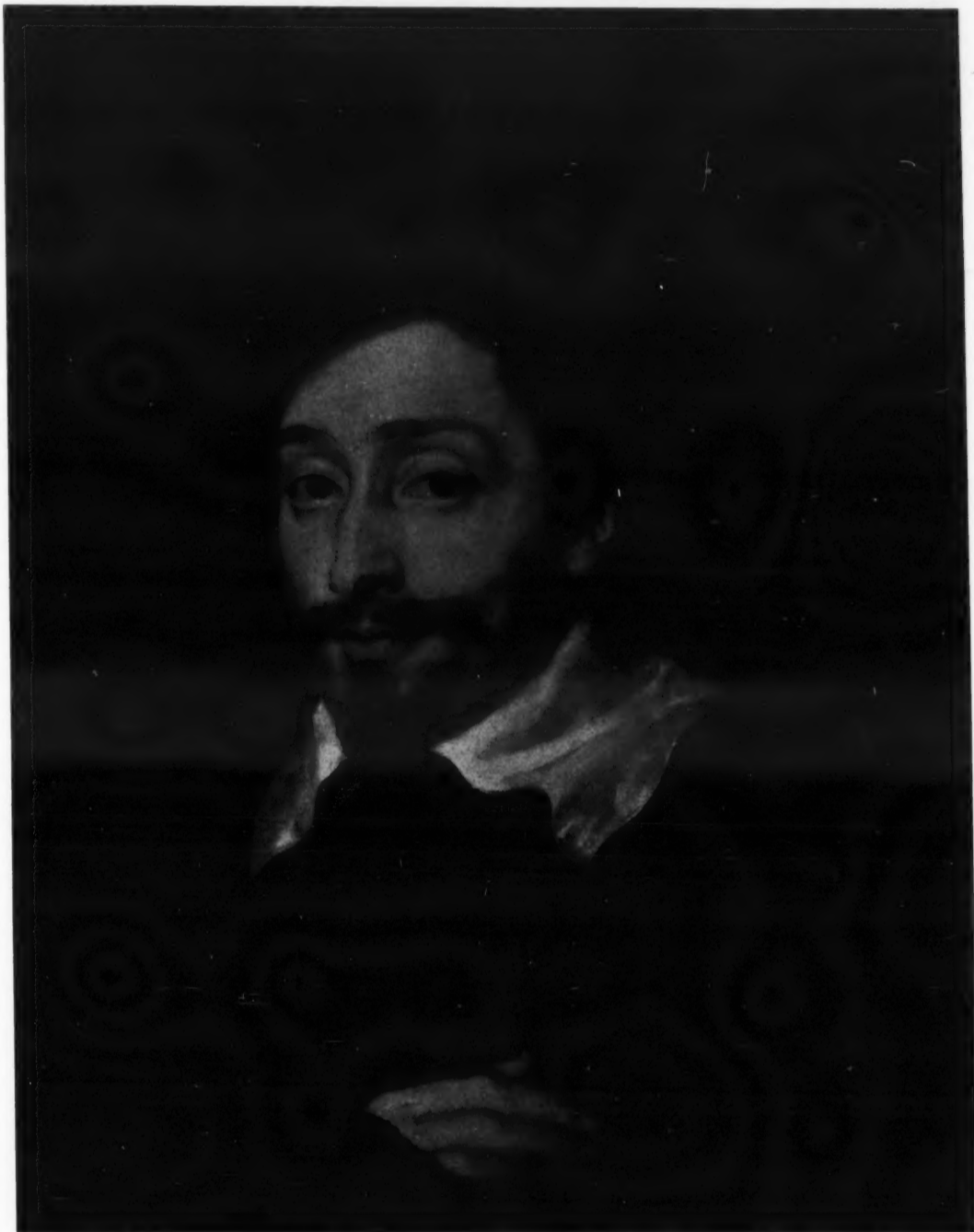
One of the few museums in the world devoted exclusively to the showing of American art, the Addison Gallery, finds an appropriate setting at Phillips Academy, which is said to be the oldest incorporated American preparatory school and which furthermore has numbered among its students several famous American artists. Samuel F. B. Morse attended the Academy and the Addison Gallery collection includes a self portrait of this artist.

The painting collection, formed during the past four years under the supervision of the board of trustees and an art committee, aims, according to Mr. Sawyer's statement, to provide a comprehensive cross section of American art through the past two hundred years, from the time of John Smibert to the present day. At the present time special stress is laid upon the work of XIXth century artists of which the museum has an immensely valuable group, among them three masterpieces by Winslow Homer, including "Eight Bells," regarded by many critics as his greatest work; six paintings by Abbott Thayer, including the famous "Woman in Green Velvet," the gift to the Addison Gallery of Mrs. Arthur H. Savage; three important examples of Whistler, among them "Battersea Bridge," a companion piece to the painting of the same name in the National Gallery, London, and given to the Addison collection by Cornelius N. Bliss; "Salutat," by Thomas Eakins, together with two other well known examples of his work, and a group of paintings, drawings and lithographs by George Bellows, the most important being his study of a child entitled "Ann in Purple Wrap." George Fuller is represented by two canvases and John H. Twachtman by several of his best known works, including "The Hemlock Pool."

Of the Colonial painters, Gilbert Stuart is represented by two fine portraits of his Irish period, and S. F. B. Morse, John Smibert, Washington Allston and Benjamin West are also included.

The collection of American crafts, placed in the Addison Gallery as a loan from the Mabel Brady Garvan collection of Yale, is especially notable for the number of pieces of silver

(Continued on page 6)



"PORTRAIT OF A MAN"

By PETER PAUL RUBENS

Recently sold by the Newhouse Galleries of New York and St. Louis to an important American collector. This canvas has been accepted by Dr. W. R. Valentiner, W. von Bode, Ludwig Burchard and Gustav Gluck as being an original and an especially interesting work by Rubens.

SCHOLARS PRAISE RUBENS PORTRAIT

The interesting Rubens, "Portrait of a Man," which is reproduced on this page, was recently sold to an important American collector by the Newhouse Galleries of New York and St. Louis. In the opinion of Dr. W. R. Valentiner it was painted about 1625, at the time when the portraits of Susanna Fourment ("Le Chapeau de Paille") in the London National Gallery and of Baron de Vicq in the Louvre were executed. The late Dr. Wilhelm von Bode, who has also authenticated this work, commented on it as "a fine, well preserved work of Rubens' early period," while Ludwig Burchard, who also vouches for the fine quality of this canvas, states:

"This portrait is just as perfect in the beautiful composition as in the human sympathetic expression. In contrast to his many sketches of heads which he painted after a model, Rubens wanted to show here the man whose portrait he painted, and subdued the turbulent virtuosity of his art."

Another well known authority, Dr. Gustav Gluck, comments as follows: "I consider this portrait a splendid composition by Peter Paul Rubens—very colorful and characteristic of his

(Continued on page 4)

Knoedler Loan Show in London A Notable Event

LONDON.—The loan exhibition of English XVIIIth century portraits of children, at Knoedler's, 15 Old Bond street, will be one of the big attractions of the coming season. Profits are to go to the Cheyne Hospital for children, reports the *Paris New York Herald*.

One of Romney's masterpieces, the magnificent "Leveson-Gower children," Sir Thomas Lawrence's "Master Lambton" (the Red Boy), and three of Sir Joshua Reynolds' pictures of children, "Lady Pelham Clinton feeding her chickens," "Master William Cavendish as a child," and "Lady Gertrude Fitzpatrick as Collina" (lent respectively by Lord Radnor, Messrs. Knoedler and Lord Glenconner) are among the finest things in the collection. The great and well-known Romney group of children dancing in a ring, lent by the Duke of Sutherland, is again one of the most charming pieces of European art. Mrs. Lubbock lends the same painter's pleasing "Master Lushington," in blue, and Lady Beit his portrait of "Master Thornhill."

(Continued on page 4)

AWARDS GIVEN BY ART INSTITUTE

CHICAGO.—The Eleventh International Exhibition of Water Colors opened at the Art Institute on April 30 with over half of the 500 entries from foreign countries. The exhibition represents the work by the best native and foreign artists in this medium. The following is a list of the prize awards: The Watson F. Blair prize of \$600, for purchase or as an award, was given to A. Dunoyer de Segonzac, for his "Interior." The Mr. and Mrs. Frank G. Logan medal, carrying with it for purchase or as an award \$500 for a water color, pastel or drawing, was given to Charles Dufresne for "Woman in Interior." The Watson F. Blair prize of \$400, for purchase or as an award, to George Grosz for "Street in Paris." The Mr. and Mrs. Frank G. Logan prize of \$250 for a water color, pastel or drawing, to Milton Avery for "The White Horse." The Mr. and Mrs. Frank G. Logan prize of \$150 for a water color, pastel or drawing, to Ward Lockwood for "Melting Snows." The William H. Tuthill purchase prize of \$100 for a meritorious work in pure water color to William Sommer for "Portrait of a Boy." The jury of selection for paintings consisted of Robert Eskridge, Joseph W. Jicha and Charles H. Willimovsky.

(Continued on page 4)

Louvre to Hold Important Show Of Byzantine Art

Over Thirty Outstanding Loans From American Museums, Private Collections and Galleries to Be Included in Paris Exhibit

The American Committee of the Exposition of Byzantine Art announces that, under the auspices of the College Art Association and with the aid of Mr. Joseph Brummer, there have been assembled to be shown at the Paris Exposition of Byzantine Art at the Musee des Art Decoratifs, Palais du Louvre, over thirty important loans from private collections, museums and galleries.

This exposition, which is scheduled to open in Paris on May 27, 1931, will be the first comprehensive collection of Byzantine art, representing the culture of ten centuries, to be placed before the public. Included will be sculpture, carvings in ivory, medals, silversmith's work, carved gems, cloisonne enamels, portable mosaics and paintings on parchment and panel. Woolen tapestries, like the English arras and an astounding group of exquisite silk textiles will form another important chapter in the display.

The term "Byzantine" stylistically speaking, embraces a period which stretches from the first centuries of the Christian era to the Turkish conquest of Constantinople in 1453. In this rich and sumptuous art there are blended the naturalistic classical ideals with the coloristic expressionism of the East. Although the art of the earlier centuries of the Christian era are more technically described as early Christian, they are commonly grouped under the heading "Byzantine" and examples of this period are to be on view.

Almost all of the European countries, including England, that are so fortunate as to own fine examples in this field are cooperating to make the exhibition a great success. Greece, with her especial interest in and association with this period, is making particularly significant contributions, while the manifold treasures that have long been the pride of leading French museums are, of course, to form a most important and illuminating feature of the display. Magnificent textiles from Sens, many of them unusually large in size, as well as rare weaves from Auxerre, Metz, Chion, Lyons and other centers will form a brilliant display of Byzantine work in this genre. Beautiful ivories from Lyons, Troyes and Sens are also promised for this occasion. The exhibition is indeed to be far more comprehensive than its organizers had dared to hope when the idea was first conceived.

The loans which are coming from the United States comprise a very important group. Indeed, several of the American lenders have made valuable and unique contributions of objects dating from the IIIrd, IVth, Vth and VIth centuries. Outstanding among these are fragments of sarcophagi loaned by Mr. Brummer and a silver medallion, dated 393-423 A. D., which has figured in many important sales. This coin, which has been described in H. Cohen's important volume, *Historical Description of Coins Struck under the Roman Empire*, is loaned to the Paris exhibition by Mr. Edward T. Newell, President of the American Numismatic Society.

BYZANTINE ART IN PARIS SHOW

(Continued from page 3)

The exhibits which have been sent abroad through the American Committee, sponsored by the College Art Association, embrace many additional examples which date from as early as the IIIrd century to the XIIth century A. D. Among the extremely important objects which are being sent is a Byzantine tapestry in the collection of Mrs. John D. Rockefeller, Jr., whose provenance is unknown. It was once torn to pieces and is now reassembled. The most interesting section is the head of the warrior St. Theodore. This head which is treated as a portrait, is conceived in the monumental manner of the XIth century mosaics and the piercing eye, hooked nose, and oblique glance have been portrayed with the utmost skill. The method of weaving which is similar to the Gobelin tapestries is remarkable for its rich and luxurious color scheme, and the motives recall the lavish embroideries on the sumptuous costumes worn by the Byzantine court. Several of the loans were requested directly by the Paris Committee and it is felt that this contribution from the United States will add materially to the value of the exhibition.

The most extensive of the American loans to the exhibition have been made by Mr. Joseph Brummer, who is contributing a large number of important works, ranging in period from the IVth to the XIIth century. Especially notable are two fragments of marble sarcophagi, one of which, representing Christ and the Apostles, dates from the IVth-Vth century; the other, depicting a beardless Christ, is of XVIIIth-XIXth century workmanship. Illustrative of Italo-Byzantine art are two large marble trasenna of the VIIIth-IXth century and an exquisitely carved capital. A life-size marble bust is also among Mr. Brummer's loans in the sculpture group.

Rare bronzes and metal work have also been sent to the Paris exhibition by this New York connoisseur, including a XIIth century vase and a lamp, both illustrative of Byzantine bronze techniques, an inlaid bowl with a monogram of Christ and a Byzantine dish in silvered bronze, decorated with a fish motif. Of Coptic workmanship are a Vth century silver bowl and a Vth-VIIIth century incense burner decorated with pigeons and engraved inscriptions. The jewelry and smaller items loaned by Mr. Brummer include numerous examples of the Byzantine goldsmith's art, among them an enamelled ring with inscription, another ring in ajour work, a medallion with traces of enamel, a pair of buttons and a necklace, enamelled on gold. A pottery bowl, also coming from this same source, represents Paulus and Petrus and dates from the IVth-Vth century.

The firm of A. S. Drey is making two important loans: one a XIIth century reliquary in the form of a cross, the front showing Our Lord Crucified and the reverse with scroll border on gold ground, the other a Byzantine plaque



"THE WHITE HAIR RIBBON"

By J. ALDEN WEIR

In the collection of the Addison Gallery of American Art, at Phillips Academy, which will open on May 18.

of the same period representing the Virgin who holds the Child on her left arm, in the attitude of blessing, standing under a canopy which is supported by two pillars.

The E. & A. Silberman Galleries have sent two examples of Byzantine XIIth century enamels. One depicts the Virgin seated on the throne holding the Infant Jesus, with the apostles Peter and Matthew at her side. The other represents Christ on the Cross with the figures of saints.

To the group of Coptic glass Stora Inc. is contributing an important IIIrd century fragment, decorated with the representation of a man in a chariot drawn by four horses and bearing an inscription around the upper edge.

Among the American private collectors who are generously lending their treasures to making this important exhibition a success are Mrs. John D. Rockefeller, Jr., and Ambassador Robert Woods Bliss, both of whom are sending Coptic tapestries, the example from the Bliss collection having been recently on loan at the Fogg Art Museum. From the collection of Mrs. Otto H. Kahn come two rare Byzantine enamels, while Mr. Edward T. Newell is contributing, as was stated earlier in this article, an important Honorius silver medallion.

Two XIIth century cloisonne enamels on gold will go to Paris as the loan of the Detroit Institute of Arts. The first of these, representing the Baptism of Christ, comes from the Robert H. Tannahill collection. The second depicts the transfiguration of Christ.

The American Committee is composed of the following members: Mr. C. R. Morey, Chairman, Treasurer, College Art Association, Princeton University; Miss Myrtilla Avery of

Wellesley College; Mr. Joseph Breck, acting director of the Metropolitan Museum; Mr. A. M. Friend, Jr., of Princeton University; Miss Belle da Costa Greene, Director of the Pierpont Morgan Library; Miss Marian Lawrence of Barnard College; Mrs. A. Philip McMahon, Executive Secretary and Director of Traveling Exhibitions, College Art Association; Mr. E. T. Newell, President of the American Numismatic Society; Mr. A. Kingsley Porter of Harvard University; Mr. John Shapley, President of the College Art Association, University of Chicago; Mr. Paul J. Sachs, Assistant Director of the Fogg Art Museum and Director of the Germanic Museum of Harvard University; Mr. Thomas A. Whittemore, Director of the Byzantine Institute, Mr. Harold R. Willoughby of the University of Chicago and Mr. Hayford Peirce. The Paris committee comprises most of the leading scholars in Byzantine art in France. In this imposing list are included M. Charles Diehl, President; M. J. J. Marquet de Vasselot, M. Boreux, M. Georges Salles, M. Michon and M. Duthuit, all of the Louvre; M. Julien Cain of the Bibliotheque Nationale, M. Gabriel Millet of the College du France, M. Jean Babelon of the Cabinet des Medailles, M. Brehier of the University of Clermont-Ferrand, M. Francois Carnot of the National Museums' Council, M. Le Chanoine Chartraire, Curator of the Treasury of the Cathedral of Sens; M. Rene Grousset of the Guimet Museum, M. Raymond Koechlin, President of the National Museums' Council; M. Frantz Marcou and M. Jean Verrier, Inspector Generals of Historic Monuments; M. Jean Ebersolt, M. Eustache de Lorey, M. le Comte Blaise de Montesquiou and M. Royall Tyler.

KNOEDLER TO HOLD FINE LOAN SHOW

(Continued from page 3)

Another fine Lawrence is the "George Henry Viscount Seaham," lent by the Marquess of Londonderry. Gainsborough's art in its most gracious vein can be studied in the portrait of "The Hon. Edward Bouverie" (the property of Lord Radnor). Hogarth, Raeburn and Hoppner also figure on the walls with admirable examples of their work. Of Reynolds again there is the admirable group of "The Hon. John Proby and His Sister."

SCHOLARS PRAISE RUBENS PORTRAIT

(Continued from page 3)

great style. . . In its manner it comes nearest to the portrait of Isabella Brant, which must have been painted about 1625. The intimate character of this portrait tells us that the man depicted belonged to the nearest circle of Rubens' friends. There is considerable resemblance to the portrait of the landscape painter, Jan Wildens, but this is not quite certain. I think that the subject is probably a painter of the circle of Rubens."



By Royal Appointment
To Their Majesties
The King and Queen



HARMAN & LAMBERT

(HARMAN & CO., LTD.)

Experts in Antique Silver and Jewellery



Amongst our Stock

Two "George I" half-pint Silver MUGS, one made in the year A. D. 1719 and the other A. D. 1726, but both made by "JOHN EAST" in LONDON, and as can be seen from the photograph they are practically a Pair.

177 New Bond Street,

London, W. 1

Cables: Harlamsilv, Wesdo, London

Newcomb-Macklin Co.

PICTURE FRAME MAKERS

45 WEST 27th STREET
BET. BROADWAY & 6th AVE.
NEW YORK

STOCK FRAMES

On hand in regular sizes
for immediate delivery

Catalogues sent upon request
GEORGE A. MCCOY, Manager



Art Gallery and Work Shop
400-408 North State St., Chicago, Ill.

DEMOTTE INC.

NEW-YORK
25 EAST
78th STREET

PARIS
27 RUE DE
BERRI (VIIIe)

Rooms From Old Charleston Gift To Minneapolis

MINNEAPOLIS.—One of the greatest events in the art history of the Northwest was the opening on April 28 of two rooms, of the Pre-Revolutionary period, from Charleston, South Carolina, at the Minneapolis Institute of Arts. They are given in memory of James S. and Sallie M. Bell, by their son, James F., and his wife, Louise H. Bell.

This is not only one of the most valuable gifts ever given to the Minneapolis Institute, but as a collection of Americana it ranks high among the museum collections of the nation. One of these rooms is an upstairs drawing room and the other a dining-room from the house of Colonel John Stuart, built in 1772, at the corner of Tradd and Orange Streets in Charleston. The woodwork and mantels were carefully removed from the Stuart house, replaced by others, and installed in the Minneapolis Museum during the past three years. An exact replica of the classic doorway of the Stuart house is used as an entrance to the rooms.

One end of the building has been completely rearranged to accommodate the rooms, which have been set up in their exact original proportions and windows have been cut through the outer walls to light the rooms by daylight.

The rooms are furnished in the authentic manner of the period when Charleston was a cultured city prospering on the huge exports of rice and indigo, grown on the river plantations. It has taken more than three years to collect the furniture, each piece a master work, paintings, silver, glass and china which are arranged in the drawing room and dining room, to give as nearly as possible the true atmosphere of a rich Carolina landowner's town house. The result is an authentic picture of the period immediately preceding and following the Revolution, when the fashions of Chippendale, Sheraton and Hepplewhite were at the height of their vogue in this country. Every attempt has been made to nullify the traditional museum atmosphere and to create the feeling of rooms that have been lived in.

The two rooms are among the finest produced in Charleston in Colonial times. The furniture was made by the leading cabinet makers of the early republic and except for one or two pieces is of American origin. Such outstanding masterpieces as a block front secretary desk, a highboy and lowboy of Philadelphia manufacture, a "grandfather clock" by one of the leading XVIIIth century clock makers,



"DEVOTION"

By GARI MELCHERS

In the collection of the Addison Gallery of American Art, at Phillips Academy, which will open on May 18.
Photograph courtesy of the Macbeth Gallery.

chairs showing the variations of Chippendale and Sheraton designs as they were interpreted by Colonial cabinet makers, and a rare Hepplewhite sideboard are among the finest examples in American collections.

The drawing room is furnished in the Chippendale period, while the later Sheraton and Hepplewhite furniture is shown in the dining room. The authentic historic atmosphere is carried out in the Worcester porcelain tea set laid out before the fireplace, the many mirrors, popular with XVIIIth century housewives, the rugs and the curtains and upholstery in the style of the period which give color to the rooms, the crystal chandeliers and other charming accessories.

Not only have the out-of-the-way

parts of the country been combed for the finest pieces of furniture, but important paintings by American masters of the period have been procured after diligent search. Portraits by Joseph Blackburn, Jeremiah Theus and Benjamin West, all popular painters of the time, and a distinguished portrait by Gilbert Stuart, famous in the American mind as the portrayer of Washington, hang in the rooms.

Stuart painted this portrait of Henry Lambert in his English period during which he produced his best work. In his dove-colored coat and frills, his embroidered waistcoat and jaunty peruke, Henry Lambert was just the sort of man who lived in Charleston in its Tory days, when these two rooms were created. This important gift rounds out the Minneapolis Museum's early American collections.



"The Old Lafayette"

by John Sloan

ETCHINGS . . . JOHN SLOAN

WATER COLORS . . .
GEORGE ELMER BROWNE

50 SELECTED WORKS OF ART
from
SALONS OF AMERICA

GRAND CENTRAL ART GALLERIES

All that is sane in art

15 VANDERBILT AVENUE

NEW YORK

F. KLEINBERGER
GALLERIES, INC.

ESTABLISHED 1848

ANCIENT
PAINTINGS
and
OBJECTS
OF ART

PRIMITIVES
Of All Schools



12 EAST 54th STREET

NEW YORK



An important Sugar Castor with applied acanthus leaf straps. By Paul Lamerie, London, 1719. 9 inches high.

A rare cylindrical Sugar Castor, by Andrew Raven, London, 1699. 7 3/4 inches high.

A Queen Anne Sugar Castor, with applied straps. By David Williams, London, 1709. 9 1/2 inches high.

Specimens from my Collection of Old English Silver

SPECIAL TERMS TO THE TRADE

RARE ENGLISH & CONTINENTAL
SILVER, MINIATURES, ANTIQUE
JEWELS, FINE SNUFFBOXES

Cables: "Enclase, Wasdo, London"

S. J. PHILLIPS

113, NEW BOND ST., LONDON, W. 1.

Established 1870

FLEISCHMANN

Est. 1806 GALLERY Est. 1806

HIGH CLASS OLD AND MODERN PAINTINGS

MUNICH

Maximilianstrasse 1.

ACADEMY IN ROME ANNOUNCES AWARDS

The Prix de Rome awards in sculpture and painting this year went to two graduates of the Yale School of Fine Arts. These awards granted by the American Academy in Rome allow the winner \$1600 a year for the term of three years, beginning next October, and the sum of \$500 for transportation to and from Rome, with residence and studio in Rome. It also carries with it free membership in the Grand Central Art Galleries, valued at \$1,800, where during the past week the works submitted for the competition have been on view, to close today. The value of each fellowship is estimated to be about \$8,000.

Warren T. Mosman, of 1260 Park Avenue, Bridgeport, Conn., was the successful candidate in sculpture. He is twenty-two years old and has attended the Yale School of Fine Arts for five years, where part of the time he was undergraduate instructor in sculpture. He has studied one year in Paris, last year upon graduation having won the Alice Kimbal English fellowship. This was his fourth trial in the Prix de Rome competition.

Harry Gregory Ackerman, of 18 Van Corlear Place, New York City, won the prize in painting. He has studied at the National Academy of Design, the Art Students' League, the Tiffany Foundation and the Beaux Arts Institute of Design. At Yale he paid his way by serving as a waiter in the university commons. He was born in Rumania twenty-one years ago. The fellowship in painting, by the way, is supported by the Jacob H. Lazarus fund of the Metropolitan Museum of Art and is awarded every third year.

This spring there were in all forty competitors in painting and twelve in sculpture, representing all parts of the country and many of the leading art schools. Only unmarried men are eligible, citizens of the United States not over thirty years of age.

The honorable mentions were given in sculpture to Robert Johnson McKnight of Springfield, Ohio, and to Peter A. Saldibar, West Haven, Conn., and in painting to Arthur Schmalz of Chicago, Ill.

In sculpture the members of the jury were James E. Fraser, Edward McCartan, Herman A. A. MacNeil, Adolph A. Weinman and Charles Keck. In painting, they were Barry Faulkner, Gari Melchers, Abram Poole, Ezra Winter and Austin Purves, Jr.



"HILLS AND VALLEY"

By ARTHUR B. DAVIES

In the collection of the Addison Gallery of American Art, at Phillips Academy, which will open on May 18.

RARE BLOCK-BOOKS BRING HIGH BIDS

LONDON.—A small collection of choice early books, the property of a public library on the continent, with another collection of books on early printing and engraving, the property of the late Mr. James Clark McQuire, of New York City, produced a total of £6,240 at Sotheby's on April 13, according to the *Times*. Over one-half of the amount was paid for an entirely unrecorded block-book, "Passio Jesu Christi," consisting of seventeen leaves with seventeen full-page woodcuts, with xylographic text in German on the reverse. The book dates from about 1470, and, like all block-books, is of excessive rarity, only one example having occurred in the sale room since the war. With this block-book there was also bound up a copy of "Ars Morien-di," another block-book of the same period, on thirteen leaves with eleven full-page woodcuts with xylographic text on the reverse, and of this only one other complete copy is known, beside two odd leaves in the British Museum. The volume was started at £200, and at £3,300 fell to Mr. Skelton, with Dr. Baer as the underbidder.

ADDISON GALLERY OPENS ON MAY 18

(Continued from page 3)

made by Paul Revere, who also was the designer of the official seal of Phillips Academy. The ship models, collected with the advice of authorities on ships and shipping throughout the country, among them J. Templeton Coolidge of Boston, who supervised the formation of the Boston Museum collection, are all built to one-quarter inch scale, and include such famous ships as the "Santa Maria," the "Mayflower," the "Half Moon" and the "Claremont."

Designed in the Georgian style to blend with the rest of the school buildings, the new museum contains nine top-lighted galleries, six exhibition halls, class and lecture rooms and offices. The circular entrance hall is decorated with a fountain designed by Paul Manship.

The board of trustees for the museum is as follows: Alfred L. Ripley, Dr. Alfred S. Stearns and James C. Sawyer, all of Andover; George B. Case of Englewood, N. J.; Dr. Frederick T. Murphy of Detroit, Mich.;

Elias B. Bishop of Newton Center, Mass.; Clarence Morgan of Shelburne, Vt.; James H. Ropes and Clifford H. Moore of Cambridge, Mass.; James B. Neale of Bucks Run, Schuylkill County, Pa.; Ernest M. Hopkins of Han-

over, N. H.; Hon. Henry L. Stimson of Washington and Thomas Cochran of New York.

The art committee is composed of Charles A. Platt, Chairman; Mrs. C. N. Bliss, Thomas Cochran and Roger G. McIntyre, Secretary. Miss Lizzie Bliss, who made gifts and bequests to the Addison Gallery, was until her death last month an active member of the art committee.

Following the opening, the museum will be free to the public daily throughout the year. We reproduce in this issue a large number of the important canvases included in this collection.

FAHIM KOUGHAKJI

Successor to
KOUCHAKJI FRÈRES

Ancient Glass
Greek Bronzes and Marbles
Early Christian Antiquities
Early Mohammendan Potteries
Miniatures and Carpets

PUBLICATIONS

"The Great Chalice of Antioch"
Two volumes, large quarto, 60 plates

"Glass, Its History
& Classification"

Two volumes, 188 full page plates
several thousand text figures

FIVE EAST 57th ST.
NEW YORK

P. & D. COLNAGHI & CO.

(Established 1760)

DRAWINGS
ETCHINGS



By Appointment

DRAWINGS
ETCHINGS

LITHOGRAPHS, WOODCUTS, BY THE
OLD AND MODERN MASTERS

EXPERTS, VALUERS, PUBLISHERS

144-145-146, New Bond Street LONDON, W. 1

Cable Address, Colnaghi, London

VAN DIEMEN GALLERIES



"Martyrdom of Christ"

by Jacopo Bassano

PAINTINGS by OLD MASTERS

21 East 57th Street, New York City

Amsterdam
Rokin 9

Berlin
Bellevuestrasse 11a

Robert C. Vose

(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE
Carved Frames

559 Boylston Street
Copley Square BOSTON

C. T. LOO & CO.

48 Rue de Courcelles, Paris
559 Fifth Ave., New York

Chinese
Antiques



Branches

SHANGHAI

PEKIN

The NEWHOUSE GALLERIES



"Master Charles Crisp Burney," by
Edward Francis Burney
Size 25 1/2 x 19 1/2 inches

PAINTINGS

New York
11 EAST 57th STREET

St. Louis
484 N. KINGSHIGHWAY

KNOEDLER



DÜRER: The Holy Family with a Butterfly

On Exhibition

EIGHTY-SIX ENGRAVINGS and ETCHINGS by

ALBRECHT DÜRER

Until May 16th

14 East 57th Street New York

BOSTON ISSUES REPORT FOR 1930

BOSTON—The Boston Museum of Fine Arts has published its fifty-fifth annual report, covering the activities of the year 1930. In the *Bulletin* published monthly by the museum appears the following summary:

"The death is announced of Mr. Holker Abbott, a trustee of the museum since 1916 and an active member of the committee on the museum; of Mr. Francis S. Kershaw, for twenty years keeper in the Chinese and Japanese department, and of Mrs. Frederick T. Bradbury, whose will was the crowning act of long continued generosity, leaving to the Museum half the residue of her large estate, the income of which is to be used for the general purposes of the museum and a part of the principal to be applied to the building of a new wing, when the trustees see fit.

"Mr. Charles D. Maginnis was elected a trustee at the annual meeting of the board on January 16, 1930; Mr. Frank W. Buxton became a trustee *ex officio* by his appointment as president of the Boston Public Library, and Mr. Philip Hendy was appointed curator of the department of paintings.

"The number of visitors (379,044) shows a decrease of 15,000 as compared with admissions during 1929, when the new wing for decorative arts, opened late in 1928, was attracting increased attendance. Annual subscriptions also decreased, for the first time in many years, being about \$12,000 less than in 1929. This decrease is not surprising on account of the general financial depression, but it may also be due in part to the fact that the museum made less urgent

appeals for subscriptions because of Mrs. Bradbury's large unrestricted bequest. Although the deficit for the year (\$24,661.79) was considerable, the favorable sale of securities during 1929 made it possible to mark up invested securities 50% in value, while the additional income from Mrs. Bradbury's bequest of approximately \$4,000,000 will wipe out the current deficit.

"Twenty-two special exhibitions were held during the year, of which four in particular attracted numerous visitors—'One Hundred Colonial Portraits,' shown in connection with the Boston Tercentenary Celebration; 'Russian Icons,' lent by the Union of Soviet Socialist Republics through the agency of the American Russian Institute; 'Decorative Metalwork and Cotton Textiles' and 'Mexican Art,' both sponsored by the American Federation of Arts.

"Generous gifts from Dr. Denman W. Ross include valuable examples of Indian paintings; three Western Indian illustrated manuscripts, one of which is described by Professor Norman Brown as 'of prime importance in the history of Indian painting'; seven specimens of early Rajasthani Ragini paintings and a page of a famous Shah Nama which may be regarded as one of the most notable Persian paintings in the collections; a number of Chinese and Japanese paintings; an important Khmer sculpture of the IXth century; fine examples of Indian brocades, a piece of Spanish-Arabic brocade of the XIVth century and an important piece of Syrian or Egyptian silk with a design of horsemen dating from the IVth or Vth century A. D. Other important gifts are: a mediaeval Indian sculpture from N. M. Heeramaneck; a specimen of prehistoric Nihavand ware from Nazarre Aga; a Gabri bowl from Arthur Upham Pope; forty additional pieces of Graeco-Roman glass for the M.

BRUNSWICK MAKES FURTHER EFFORTS TO SELL VERMEER

BERLIN.—In spite of the fact that governmental authorities have declared Vermeer's painting in the museum in Brunswick an important national property which may not be taken out of the country, efforts have been renewed with a view to selling the picture abroad. The former princely family of Brunswick proposes to give to the museum in Brunswick several pieces of the Guelph Treasure in exchange for permission to sell the picture to whom they wish. So far, it is not known which objects from the Guelph Treasure have been offered and what the authorities think of the proposition.

F. T. D.

Elizabeth Carter collection from Miss Nellie P. Carter; more than a hundred pieces of English porcelain of the XVIIIth century, mostly Chelsea figures, and a superb silver cup made by Thomas Bolton of Dublin in 1694 from Richard C. Paine; a rare XVIIIth century Spanish ivory statuette of the Madonna and Child and Manet's full-size sketch for "The Execution of Maximilian" from Frank Gair Macomber; an American tambour secretary and a pair of Sheraton chairs from Dudley Leavitt Pickman; two pieces of Irish silver from Mrs. Richard M. Saltonstall; prints and etchings from George Peabody Gardner, Miss Ellen Bullard and W. G. Russell Allen; seven hun-

dred and twenty-five photographs of Italian and German engravings in the British Museum and elsewhere from Felix A. Warburg; twenty-seven pieces of Peruvian textiles of the pre-Inca period from Edward Jackson Holmes; two tapestry carpets from Le Ministre des Cultes des Arts de Roumaine; a christening blanket embroidered by Mary Fifield Adams and said to have been used at the christening of her son, Samuel Adams, from Miss Mary Avery White; additions to the lace collection from Mrs. Dudley Leavitt Pickman and Miss Nellie P. Carter; fine examples of Chinese and Korean pottery, bronze and silver and more than one hundred books and pamphlets from Mrs. Francis Stewart Kershaw in memory of Mr. Kershaw; portraits of Paul Revere by Copley and Stuart and a portrait of Mrs. Paul Revere by Stuart from Joseph R. Revere, William B. Revere and Edward H. R. Revere; 'Kearsarge Village,' by George Inness from Miss Mary Thacher in memory of Mr. and Mrs. Henry C. Thacher and Miss Martha Thacher; six pictures painted by Joseph Lindon Smith in Egypt and the Sudan from an anonymous donor. By the will of Mrs. Frederick T. Bradbury the museum received many works of art of unusual interest, including paintings by Reynolds, Copley, Lely and West, French and English furniture and the superb Flemish tapestry from Knole representing the 'Miracles of St. Claudius.' Another bequest was Constable's 'Weymouth Bay' from Judge William Caleb Loring.

"The most important paintings purchased during the year were: a charming ceiling by Tiepolo from the Mocenigo Palace in Venice; Van Dyck's portrait of 'Isabella, Lady De la Warr,' 'The Virgin of Humility' by Giovanni di Palo and Veronese's 'The Dead Christ Supported by Angels,' formerly in the collection of Albert Figdor in Vienna. Other notable pur-

chases include a very beautiful marble statue of Aphrodite (of the type best known through the Aphrodite from Fréjus in the Louvre) acquired by the director in Europe and bought with funds bequeathed to the museum by his mother with an additional gift from Mr. and Mrs. Holmes, which will be inscribed 'In memory of Mrs. W. Scott Fitz,' a collection of bronzes from Laristan, which have been shown in the Exhibition of Persian Art recently held in London; a Persian silver relief of the XIIIth or XIVth century; a silver cup once owned by John Hancock; twenty brilliant proofs of Dürer's 'Life of the Virgin' and nine equally fine proofs of Holbein's 'Dance of Death.'

"Four new moving picture films have been added to the series prepared for the museum by the University Film Foundation; in the first, 'From Clay to Bronze,' Miss Katharine W. Lane illustrates the making of a clay model, its casting in plaster and the final casting into bronze by the sand process, and Mrs. Anna Hyatt Huntington shows the cutting of a statue from the stone; 'The Art of Spinning and Weaving' is illustrated on handlooms by the Dedham Weavers with assistance from the North Bennett Street Industrial School; 'The Last of the Wood Engravers' provides a visual record of the technique of Timothy Cole, and in 'The Silversmith' the making of hand-wrought silver is shown by Arthur Stone.

"In the division of instruction the demand for guidance in the galleries is steadily increasing, the drawing classes for children have been filled to capacity, and the work with the Industries has grown in scope and interest.

"The council of the school of the museum reports with deep regret the resignation from its board of three of its members—Mr. Frank W. Benson, Mr. Edmund C. Tarbell and Mrs. Nathaniel Thayer."

WARD.

Cables:
WARD BURNISHED LONDON

LONDON,

THE PALL MALL SAFE DEPOSIT,
LOWER REGENT STREET

GREAT MASTERS OF ALL SCHOOLS RARE DUTCH XVII CENTURY PAINTERS

Telephone:
GERRARD 3471

A. S. DREY

OLD PAINTINGS
WORKS of ART

NEW YORK
680 Fifth Avenue

MUNICH
Maximiliansplatz 7

DAVIES, TURNER & CO

Established 1870

39 Pearl Street, New York City
Phone BOWling Green 9-7960

"OLD MASTERS"
IN THE FINE ART OF
PACKING AND
TRANSPORTATION

If purchases are made
abroad, is it not advisable
to have shipping docu-
ments sent direct to us
for clearance?

Cable Address: Spedition, New York
Member the Antique & Decorative
Arts League

EXHIBITION OF
CHINESE ANTIQUE
WORKS OF ART

Now on View

In the Galleries of
**TON-YING
& COMPANY**
5 East 57th Street

Third Floor

NEW YORK CITY

Your Attention Is Invited

DUVEEN BROTHERS

PAINTINGS
PORCELAINS
TAPESTRIES
OBJETS d'ART

NEW YORK PARIS

EXHIBITIONS IN NEW YORK

GERMAN ILLUSTRATED BOOKS AND ILLUS- TRATORS

Grolier Club

An unusual exhibition of German book illustration of the XIXth century is in progress at the Grolier Club, profusely set forth with rare volumes and drawings lent for the occasion, in many cases, by the National Gallery at Berlin. Daniel Chodowiecki, Asmus Carstens, Peter Cornelius (with his highly classical plates and drawings), W. von Kaulbach, Ludwig Richter, Wilhelm Busch, Max Klinger who did those engaging "Max and Moritz" books that many will remember with delight, well illustrate the earlier years of this progression, which concludes with such later men as Adolf von Menzel (with his courtly subjects), Max Liebermann, Louis Corinth (with his Chagall-like illustrations), Alfred Kubin (with his amusing animals), Max Slevogt (working much in the Delacroix tradition and mood), Franz Masereel (with his sharply angled and audaciously composed wood-cuts), Oskar Kokoschka and Ernst Barlach. The large exhibition room is filled almost to overflowing with the various items that have been gathered together to tell this particular story of German illustration, and it provides very much of a treat for those interested in the art of book illustration.

PEGGY BACON

The Downtown Gallery

Braving all the combined elements of community wrath and recrimination, Peggy Bacon has calmly taken the measure of two score or more notables of the New York art world in her current series of caricatures in pastel at the Downtown Gallery. She has not spared the rod nor played favorites, although the art critics seem to be the special object of her attention. I do not think that Miss Bacon, despite her obvious relish for the touch satirical displayed on so many occasions in her delightful etchings and drawings, is primarily a caricaturist. It requires more than merely a sense of the comic to make a good caricature and in most cases Miss Bacon's lampoons are merely clever likenesses burlesqued often to the point of absurdity. She comes closest to caricature in the vision of Heywood Brown seen in a fine state of disheveled concentration as he fusses over an almost microscopic portable on his disordered desk. There is a sort of Daumier largesse in this presentation of the famous columnist, chez lui, for it would appear that it might just as well be a clean collar as a right word that Mr. Brown is rummaging for in his bulky and slightly baffled way.

Miss Bacon is in reality too much of the humanitarian to let herself take those fantastic flights of vitriolic fancy that give the master caricaturist his peculiar power, nor has she quite the sort of style that makes for the trenchant comment on humanity of a Beer-bohm, for instance, or that enables one to boil down a personality to a few unmistakable flourishes like the broad-sides of Covarrubias, for example, or the amusing lampoon of Hoover by Garetto in a recent *Vanity Fair*. While Miss Bacon distorts many of her victims into a properly amusing state of exaggeration, they are still at bottom good, penetrating portraiture, as in the case of Edith Halpert, E. Weyhe, and Murdock Pemberton. Henry McBride appears archly as hero of the tea hour, while Royal Cortissoz with his inevitable cigar is fairly burning holes in the object of his attention. She has not quite gotten Forbes Watson, who seems more like Arnold Bennett than his familiarly robust self, and Messrs. Daniel and Hartpence are scarcely recognizable. But it is an amusing show taken by and large, more amusing perhaps to those who have not been pilloried, but still amusing. And a pictorial jest is rather rare in the course of a New York season, for we are not quite as keen about lampooning each other as in Paris or London. Miss Bacon's etchings of the side-walks of New York always fascinate me, for they have that same quick sense of getting at the heart of things that John Sloan's New York prints do.



"MOTHER AND CHILD IN BOAT" By MARY CASSATT
In the collection of the Addison Gallery of American Art, at Phillips Academy, which will open on May 18.

GEORGE ASHLEY

Arden Galleries

Romanesque and mediaeval studies have obviously influenced the style of George Ashley, whose frescoes are now on view at the Arden Galleries. Although many of the religious subjects seem like fairy tales couched in

neo-Gothic style, the sly humor which often animated the cathedral carvers is an integral part of the artist's temperament. His color, of the clear bright tones that lend enchantment to early block prints, is both decorative and in accord with the subjects treated. Playful exaggerations of form and a lively imagination further add to the charm of these frescoes, which from the purely technical point of view are admirably handled, the artist having made special studies in this field in both France and Florence.

Continuing

A CYCLE OF MEXICAN PAINTERS

Arranged and Selected by
FRANCES FLYNN PAINE

JOAQUIN CLAUSELL and RUFINO TAMAYO

Until May 16th

JOHN LEVY GALLERIES

ONE EAST 57th STREET
NEW YORK

WILDENSTEIN & COMPANY INC.

Distinguished

OLD and MODERN PAINTINGS WORKS OF ART

TAPESTRIES and FRENCH FURNITURE
of the 18th Century

647 FIFTH AVENUE

NEW YORK

57 Rue La Boétie, Paris

MUNICH
Briennerstrasse 12

BERLIN
Victoriastrasse 4a

JULIUS BÖHLER

HIGH CLASS
OLD PAINTINGS
WORKS OF ART

BÖHLER & STEINMEYER INC.

NEW YORK
Ritz-Carlton Hotel
Madison Ave. & 46th St.

LUCERNE
The Lucerne Fine Art Co.
Haldenstrasse 12

THE FINE ART SOCIETY, Ltd.

Established 1876.

Cable Finart London

FINE PRINTS

BY OLD AND MODERN MASTERS
Enquiries Solicited. Catalogues Free.
148, NEW BOND STREET, LONDON, W. 1

Studio Founded 1840

In New York since 1907

RESTORATION OF PAINTINGS M. J. ROUGERON

101 PARK AVENUE

NEW YORK

"Member of The Antique and Decorative Arts League"



"SUNDOWN ON THE DUNES, PROVINCETOWN"

By CHILDE HASSAM

In the collection of the Addison Gallery of American Art, at Phillips Academy, which will open on May 18.

FRENCH MODERNS

Montross Gallery

Impelled by the prevailing fashion in the New York galleries to feature the French moderns, the Montross Gallery takes this occasion to offer a group of works by such well known School of Paris people as Chirico, Kisling, Matisse, Vlaminck, and Mauny, with certain examples of Cezanne and Courbet, as well as drawings by Jane Poupelet and various works by van Konijnenburg (Mr. Montross's favorite Dutch painter) added for good measure. The Matisse numbers go back to the famous show of this master's works that Mr. Montross had in his lower Fifth Avenue galleries back in 1915, when the name Matisse was pretty much anathema to the average run of the gallery-goers. A set of his lithographs and etchings, worked out in that expressive single-line method that he evolved, is here, and the examples chosen are exceedingly vigorous and expressive of not only the man of that particular epoch but of the full-bodied Matisse that has eventually been evolved from those then startling beginnings.

The small Cezanne water color is an interesting item, showing a gravedigger at his solemn task and rendered with a fine dramatic compression of form and interest. It is positively classic in style and treatment compared with the magnificent color inventions and paraphrases that he later arrived at, but anything from such a master hand is vital and worthy of investigation. A small Courbet hunting scene is here, very rich in tone and full of the romantic feeling that was so exuberant at that time in French art. A large Chirico with a pair of his favorite neo-classic steeds pawing the air before a group of Grecian fanes is a special feature of the exhibition and is fully up to Chirico's standards. Two little Mauny street scenes are also to be enjoyed, one in particular being very choice.

The Poupelet drawings of animals are thoroughly familiar to those who frequent the Montross Gallery, while several of the van Konijnenburg canvases and drawings have been shown here previously. One of these that I

especially liked was a well-angled composition of deep-brown oxen, and of the new ones I noted particularly a "Saint George and the Dragon." The large Vlaminck landscape is one of his highly dramatized storm scenes, and somehow this Belgian's receipt for glowering skies and sharply angled roof seems not a little overworked at this late date.

ARCHITECTURAL INTERIORS PANELLED ROOMS PERIOD DECORATIONS

EARLY ENGLISH FURNITURE
GEORGIAN SILVER
RARE PORCELAINS
NEEDLEWORK
SPORTING PRINTS

NEW YORK, 19 East 54th Street
LONDON, Trafalgar House,
Waterloo Place

Vernay

CARLBERG & WILSON, INC. 17 EAST 54TH STREET, NEW YORK

*Old Masters
Works of Art*

Mrs. Richard T. Wilson

Dr. Eric Carlberg

DALVA BROTHERS

IMPORTERS OF ANTIQUE TEXTILES
WHOLESALE

510 Madison Avenue

New York

DURAND-RUEL INC.

PAINTINGS

New York
12 East 57th Street

Paris
37 Avenue De Friedland

Telephone Circle 7-5952

Room 715

ADOLPH ALONZO
EXPERT RESTORER of OLD MASTERS
119 West 57th Street

New York

ALEX. REID & LEFEVRE, LTD.

FINE PAINTINGS

by the

FRENCH and BRITISH MASTERS

LONDON: 1a, KING STREET, ST. JAMES'S, S. W. 1.

CABLES "DRAWINGS, LONDON"

GALERIES GEORGES PETIT

PAINTINGS BY XIXth & XXth CENTURY

FRENCH MASTERS

CABLES

"PETITGODOT—PARIS"

PARIS

8 RUE DE SEZE

BIGNOU

SELECTED MODERN PAINTINGS

PARIS: 8 RUE LA BOETIE

CABLES: "ETIBIGNOU-47-PARIS"

RUTH LIGHT**Montross Gallery**

The second attraction that Mr. Montross has staged for a waning season is a group of drawings of American Jewish types and characters by Ruth Light, a young artist making her debut before the Metropolitan audience. Her command of form is sufficient to enable her to render the rugged features of the Jewish patriarchs and matriarchs with considerable effect, and in most cases she adds as explanatory note to the main characterization a series of little episodic grace notes of East Side life that are not too obviously dragged in. We see a young Jewish girl day-dreaming while in the background the black-outs of smart limousines on one side of the park railings and on her own prosaic surroundings on the other give the clue to her mental predicament. Miss Light should make rich gleanings in her particular field for she has not only the technical means to back up her ideas but a sympathetic understanding of her subject-matter.

ADVERTISING ART EXHIBITION**Art Center**

The tenth annual exhibition of advertising art current at the Art Center and held under the auspices of the Art Directors' Club, is quite on a par with any of its predecessors. As usual, the original work is hung with its repro-

duction alongside, and it must be a great comfort to the advertising artist to realize how faithfully in most cases the printed counterfeit follows the original, while in a few cases for some curious reason or other the printing processes seem to have added a certain luster not in the artist's work. All the leaders in this special field of the fine arts are on hand and the standard of the work is exceedingly high and consistently maintained. The new note that Carl Erickson ("Eric"), whose little glimpses of smart society à la Matisse have sounded in advertising art, is to be felt in more than one quarter, and I am glad that the Art Directors have seen fit to give him two medals for his striking work. He contributes the most modernistic touch in the exhibition and has evolved a style and technique that is as refreshing as it is unique in advertising.

Edward Buk Ulreich is another confirmed modernist whose work is also rewarded with an honorary distinction. Rockwell Kent has done a fine pen and ink advertisement for the American Car and Foundry Company which is awarded a medal in its class. And Pierre Brissaud's design for Parke Davis and Co. is also well deserving of its honor. Other winners of medals and awards are Edwin Georgi, C. P. Helck, J. W. Williamson, William P. Welsh, Ely A. Ginsburg, Alexey Broditch, Roy Spreter, Jean Pages, Paul Froelich, Howard Trafton, Margaret Bourke-White, O. H. Linstead, Anton Bruehl, Alice McL. Jones, Gustav Jensen, Elwood Whitney and Allen Sallburg. The jury of awards consisted of Eugene Speicher, Harry Wickey and Dr. M. Agha. As usual, the Art Directors are reproducing the exhibits in their "Annual of Advertising Art," which will include some fifty plates in color. The exhibition runs through the eighteenth of the month.

**KAY BARNUM
WARD LOCKWOOD****Rehn Galleries**

Kay Barnum is a young New York painter who has attained her majority, so to speak, before making her debut at the Rehn Galleries, obviously rejoicing in all the painter-problems of the younger generation. There are no slighted parts in her pictures, and the longer one lingers, the more one finds of subtle surfacing—not to speak of careful massing, nicety of rhythm and discriminating color in no set gamut, but rich and tending to be modishly charcoalish. The majority of the paintings are still lifes of over life-sized flowers or fruit, but there are two portraits, of which "Marcia" has the greater amenity, is warmer, richer, more involved, a work to intrigue fellow craftsmen.

The other artist featured at these galleries is Ward Lockwood with his Marinesque water colors of the Santa Fe country—but much more tangible, much less surrealist than Marin. He is less mystifying, he gives more of the actual scene before him with, however, a special emotional response in each annotation. The fantastic "Red Mountain" is the most striking of these acutely felt interpretations. It has the child's naked naivete and imparts a sense of magnificent impending storm. Very different is the spirit of the low-lying flat view spread out in the scene to the right. Be it calm or wintry, or be it ecstatic, with curly-cue clouds in the empyrean, let us say, or an ultra-marine river far away down below, whatever the inspiration, in water colors Ward Lockwood jubilates and slashes at his will. It is learned that he has just received one of the Logan prizes at the Chicago water color show.

ADOLF DEHN**Weyhe Gallery**

Drawings in black and white, more or less in the manner of his lithographic landscapes, are Adolf Dehn's contribution to the Weyhe Gallery's current program. He has developed a new vigor of stroke with brush and pen in his search for the immediate effect of the given moment. Without the consideration of the lithographic process to press home certain technical requirements, Mr. Dehn has struck out into more or less fresh by-paths of landscaping, at the cost of much of that special Chinese landscape quality that has distinguished his work hitherto. His present robustness of line and area and accent are logical enough, all things taken into account, but it is

a moot question if Mr. Dehn has not lost something precious in the exchange of style. Perhaps the subject matter prompted him to bolder treatment, for he has taken the typical "American scene" with its uncompromising realities largely into account. While I am in no way opposed to any technical brevities that may be hit upon as means to an end, as in Rouault's case, for instance, I think the earlier Dehns more inevitable, more persuasive. In even the mildest of the Chinese-like *paysages*, there was still a certain pictorial bite tucked away, for Mr. Dehn knows how to conceal his barbs as well as to let loose his broadsides. With figures he is something of a Titan, giving vent to feelings that are often overwhelming in their vastly sardonic intent, particularly when he gives us such a vision as the man and woman lying athwart two hogs while raptly viewing a sylvan sunset.

**ASSCHER
AND
WELKER****OLD MASTERS
OF ALL SCHOOLS**

8 Duke Street, St. James's
LONDON, S.W.1



Piero di Lorenzo di Pratese
Panel, 60 x 40 c.m.

E. & A. SILBERMAN**PAINTINGS**

133 EAST FIFTY-SEVENTH STREET
NEW YORK

ANTIQUES

5 SEILERSTÄTTE, VIENNA

FHRICH
GALLERIES

PAINTINGS

36 EAST 57th STREET
NEW YORK

Member of the Antiques and Decorative Arts League

KENNEDY & COMPANY

785 FIFTH AVENUE
NEW YORK

EXHIBITIONS

"Birds of America"
by
J. J. AUDUBON

Woodcuts and Drawings
of
CHINESE SUBJECTS
by
BERTHA LUM

Scott & Fowles**Paintings****Drawings****Bronzes**

680 Fifth Avenue
(Fifth Floor)
Between 53d and 54th Sts.
NEW YORK CITY



Head of Coco (Bronze)
by Renoir

BALZAC GALLERIES

MODERN PAINTINGS
OLD MASTERS
SCULPTURES

102 East 57th Street

New York

REINHARDT GALLERIES

PAINTINGS by OLD MASTERS
and

MODERN FRENCH and AMERICAN MASTERS

730 FIFTH AVENUE

NEW YORK

VALENTINE GALLERY

69 East 57th St., New York

Morgan & Cie., Paris

DESIRES TO PURCHASE WORKS BY
BRAQUE, CEZANNE, DEGAS, MANET, MATISSE, MODIGLIANI,
PICASSO, RENOIR, ROUSSEAU, SEURAT

GEORGE ELMER BROWNE PRIX DE ROME COMPETITION

Grand Central Galleries

George Elmer Browne's latest water color gleanings in Southern France, Spain and Northern Africa are to be seen at the Grand Central Galleries throughout the coming week. There are also two studies in the nude by this expert technician in the most unmanageable of media. The first impression on entering is one of rich color and especially of much invigorating blue, this keynote being sounded by the gorgeous interior with communicants at prayer of an ancient church in Carannec, which is centered in the most conspicuous position in the gallery. "Old Tannery in Usersche" is another outstanding work, with, it happens, outlines effectively administered, the whole powerful, direct and reduced to simple terms. In "The Market Place, Kairouan," which is the holy city of Tunis, strong blue outlines about the figures interestingly match the sky. A number of the scenes are more drippy, such as "The Market Place, Beaulieu," which was awarded the Salmagundi prize in the water color exhibition of 1927 and the Joseph Lewis Wayrick memorial prize of the year before.

In another gallery, from Tuesday on has been assembled the work sent in for this year's Prix de Rome competitions, about which in the current issue The ART NEWS prints a news story. The exhibition, which ends today,

Saturday, is much too crowded for pleasure. In the paintings submitted, one is impressed by the large number of large canvases in the would-be classical manner. The winner of the prize in painting, Harry Gregory Acherman, although he has sat at the feet of Botticelli, dares also to be tinged with modernism. And Warren T. Mosman, to whom went the prize in sculpture, well deserves the honor.

G. MURANYI

Jacques Seligmann Galleries

Portraits in oil and pastel by G. Muranyi, a Hungarian artist who is not new to the New York exhibition world, are on view at the Jacques Seligmann Galleries until the middle of May. We have here the typical drawing-room portrait, obviously successful from the family standpoint and gracefully achieved in a decorative sense. The pastels are all pretty much in the same mood and color scheme, with an invariably grayish background that sets off the soft flesh tints and general color schemes of the sitters' costumes. The ladies represented are invariably charming subjects, true to the XXth century American standard in pulchritude, and the artist has apparently done himself proud by them. It is difficult to pick out any particular portrait for special comment as they all seem to be of equal interest and pictorial power. Mr. Muranyi's oils are less engaging than his pastels, but even there he shows himself an accomplished portraitist. Among his sitters will be found Rafael Diaz, Mrs. John

S. Rogers, Jr., Miss Sarah Woodward, Miss Martha Milliken, Miss Marjorie Kane, Hon. John W. Goff, Mr. Frederick Roelcke and Count Anthony de Borch.

AGUSTIN JIMINEZ ROBERTO DEL RIO

Delphic Galleries

The first exhibitions in the United States of two young Mexican artists, Jiminez and del Rio, are on view at the Delphic Galleries until May 17. The photographs of Jiminez are as deeply rooted in the Mexican tradition as any paintings by Orozco or Rivera. He repeats the underlying rhythms of his native country in photographic studies of many things—the sharp thrust of cacti, brought close to the camera's lens, sombreros in an excited crowd, the echoing shadows of drums and feet. There is nothing tricky or "artistic" in Jiminez's technique. It is all disarmingly simple, save for its occasional bold disdain of faces which tell less than moving bodies or swaying hats. And yet in studying these plates one feels that, as in the work of Stieglitz, numberless negatives have been discarded until one perfect and satisfying record was obtained.

Roberto del Rio, who we understand is still under the voting age, reflects in the coloristic gayety of his frescoes and water colors the reaction of the younger generation against revolution and bloodshed. His scenes of fiestas and of street life are courageously set forth in the brilliant pinks and greens of native folk art. If at present the

artist's work is rather largely devoted to surface brilliance and glamor, it at least offers an engaging contrast to the somber chronicles of the older men. Del Rio's water color technique as set forth in various street scenes is deft and clean, while in "Peon's Funeral," we may enjoy modern anecdotal painting, packed with witty characterizations.

BERTHA LUM AUDUBON BIRD PRINTS

Kennedy Galleries

Drawings and block prints of the No Dance by Bertha Lum are on view at the Kennedy Galleries, as well as an interesting group of those amazing bird prints that John James Audubon produced back in the thirties. Miss Lum is well known for her color prints of the far East through reproduction, but this is the first time that any of her originals have ever been exhibited in New York. During the past year she has been making studies of various types of dances, Chinese, Javanese and especially the Japanese "No" dancers, and we see in her colorful interpretations all the variety of gesture and costuming that goes to make up these rich ceremonials. Many of her designs are worked out in a process that appears to be particularly of her own devising and not a little mysterious in nature. On sheets of thickish paper Miss Lum has been able to capture in very low relief all the variety of edge and stroke of a wood-cut, and these patterns, obvious-

ly transfers of some sort from the original block, are then colored by hand with fine effect. An "Elephant Procession" with background of stylized foliage, has come out particularly well, and in her large "Wave" she shows what can be accomplished in the way of dramatic action and briskly incised pattern by this interesting method of printing. A set of drawings dealing with Eastern masks is another department of Miss Lum's present exhibition.

The Audubon prints, seldom seen together on the gallery wall, make a brave showing and have a striking pictorial effect as well as being perhaps the most authoritative studies of bird life from an ornithological point of view ever made in this country. In many cases Audubon brought his subjects and their natural surroundings into a fine decorative intimacy not a little suggestive of the bird and flower prints of Hiroshige, although the works of the Japanese master were not known by Western artists until Whistler and his group brought them into prominence many years later. By reason of a recent purchase of a complete set of the "Birds of America" by Kennedy and Company—each set comprised more than four hundred plates—these prints are now available singly for those who desire them for decorative purposes as well as illuminating documents of bird life. The story of Audubon's colorful life and efforts is well illustrated in this voluminous commentary on the bird life of this country, and due credit must be given to Robert Havell, Jr., for his fine work as engraver.



J. F. HERRING

Size 10 1/2 x 13 inches

HOWARD YOUNG GALLERIES

OLD AND MODERN PAINTINGS

NEW YORK
634 FIFTH AVENUE

LONDON
35 OLD BOND ST.

JAC. FRIEDENBERG President
HUDSON CHAS. FRIEDENBERG Vice-President
FORWARDING and SHIPPING CO., Inc.
CUSTOM HOUSE BROKERS, FORWARDERS,
PACKERS and SHIPPERS

CUSTOM HOUSE
DEPARTMENT

Our many years of experience have placed us in position to give unexcelled and smart service for prompt clearance of shipments through the U. S. Customs.

WAREHOUSE
DEPARTMENT

On arrival of shipments at the port, we can arrange for U. S. Customs examination at our warehouse (under Customs regulations) where our facilities and experienced employees permit us to assure the most careful handling, unpacking and delivery.

PACKING and
SHIPPING DEPTS.

We specialize in the handling and packing of works of art, paintings, fine furniture and household effects to all parts of the world, and also attend to boxing, crating and forwarding of domestic shipments.

NEW YORK

Office:
17 STATE STREET
Tel. BOWling Green 9-4151

Warehouses:
507 WEST 35th STREET
323 EAST 38th STREET

London Representatives:

CAMERON-SMITH & MARRIOTT, Ltd.
"Norway House," 21-24 Cockspur St., S. W. 1.

Cable Address: "Kamsmarat"

Tel. Whitehall 8544

Represented in Boston, Baltimore, Washington, D. C., Chicago, Philadelphia and other parts of the U. S. and all principal cities of the world.

Member of the Antique & Decorative Arts League

**J. B. NEUMANN
LIVING ART
NEW YORK**

GRAPHISCHES KABINETT

Munich, 10 Brienerstrasse
G. Franke, Director
EUROPEAN ART SINCE GOYA
New Art Circle, New York
J. B. Neumann, Director

BELMONT GALLERIES

576 Madison Ave., N. Y.
Old Masters
Portraits of All Periods
Primitives of All Schools
Paintings Bought
Paintings Authenticated

FERARGIL

FINE PAINTINGS
and SCULPTURE

FREDERIC N. PRICE
President

63 EAST 57TH STREET, NEW YORK

RALPH M. CHAIT
600 MADISON AVE., N. Y.
at Fifty-Seventh Street

Rare Famille
Verte Vase
Kang Hsi period.
1662-1722
Height 18 inches



EXHIBITION OF RARE CHINESE PORCELAINS

Member Antique and Decorative Arts League

The ART NEWS

Published by the
ART NEWS INC.

20 East 57th Street, New York
Telephone PLaza 3-5067

President S. W. FRANKEL

Editors { RALPH FLINT
 { MARY MORSELL

Entered as second-class matter, Feb. 5,
1909, at New York Post Office, under
the Act of March 3, 1879

Published weekly from Oct. 4 to last of
June

Monthly during July, August and Sep-
tember.

SUBSCRIPTION RATES

YEAR IN ADVANCE \$7.00
Canada 8.00
Foreign Countries 8.00
Single Copies25

WHERE THE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's 1 West 47th St.
William Einzel 46 East 59th St.
Wash. Sq. Book Store 27 West 8th St.
Gordon & Margolis 32 East 59th St.
Times Bldg. News-stand, Times Building
Subway Entrance Basement
Wanamakers' (Book Office)
A. G. Seller 1224 Amsterdam Ave.

WASHINGTON

Brentano's F and 12th St., N. W.

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

Wanamakers' (Book Counter)

LOS ANGELES

C. V. Pleuharp 339 Hill St.

LONDON

Art News, Inc. Bank Building

16a St. James's St., S. W.

David H. Bond 407 Bank Chambers

Holborn, W. C.

Gorrings' 17 Green St.

Leicester Sq., W. C. 2

May & Williams 24 Bury St.

St. James's, S. W.

Lechertier Barbe, Ltd. 95 Jermyn St.

S. W.

PARIS

George Houin 2 Rue de la Plaine

Telephone Diderot 19.09

MUNICH

Karl Barth Konradstrasse 4-11

Vol. XXIX May 9, 1931 No. 32

FIFTY MILLION
FRENCHMEN

With fifty million Frenchmen busy boosting the School of Paris, it is practically a foregone conclusion that the rest of the world will have to fall in line and help celebrate, for, according to the popular saying fifty million Frenchmen can't be wrong. As for the current art season, drawing rapidly to a close, its most notable feature has been the continued and successful parade of exhibitions dealing with modern masters accredited by the Paris authorities. Indeed, the multiplicity of excellent presentations in the Manhattan galleries of such contemporary leaders as Picasso, Derain, Bracque, etc., not to mention such pioneers in modernism as Cezanne, Van Gogh, Gauguin and Seurat, or the earlier French groups that include the Impressionists, the Romanticists and the Classicists, has been a marvel of sustained exhibiting. Probably no school of art has ever been so ardently exploited nor so adroitly publicized.

From Paris, as the aesthetic fount of our day, goes out the most amazing art propaganda the world has ever known, reaching into all the centers of Western civilization and not a few Eastern founts. It establishes modes and manners of expression which are not so much of Paris and the French as of the general artistic thought of our time, whether we be of one continent or another. Of course such a monopoly of the local art world is not without the inevitable protests of those Americans who are not yet aware of the significance of the new movements, and the usual cry is raised that home talent must be given preference to



"SALUTAT"

In the collection of the Addison Gallery of American Art, at Phillips Academy, which will open on May 18.

By THOMAS EAKINS

foreign. But the fact remains that there is in reality no such thing as artistic isolation or insularity and that the reason for this tremendous impulsion of the new schools from overseas is that they have caught the overtones of a rapidly changing world in advance of others. Paris appears to be the art world's most strategically situated listening post, and if we are not to be found napping, we should give heed to the reports and reverberations that issue therefrom.

In the light of these interesting leadings, it appears more than ever a privilege for the New York art world to have such generous and picked representations of French art presented for our edification year in and year out. More and more do French artists come to look on New York as a most important and profitable market, and this very season we have seen at least a dozen debuts of French moderns in the local galleries. In fact the list of exhibitions of one sort or another featuring the work of French artists this past season is easily the most extended that New York has ever recorded. And next season we are promised at least two new galleries to be operated by well known French dealers. Year by year it is becoming increasingly difficult to discount the verdict of these millions of Frenchmen. Even the most staid and old-masterish of our art establishments are yielding to the blandishments of the School of Paris painters and opening their doors to them. From the French point of view the season of 1930-31 is what might be called a "succès fou."

De Forest's Death
Mourned in New
York Art Circles

On the eve of going to press, word has been received of the death of Robert W. de Forest, president of the Metropolitan Museum for the past eighteen years, at the age of eighty-four. His demise, which occurred on the afternoon of May 6, was due to old age and had been expected by the immediate family for some time. Mr. de Forest's long career was packed with manifold interests in artistic, social, philanthropic and civic affairs and with his passing both the art world and the city as a whole suffer a great loss. Mr. de Forest's personal charm and influence obtained for the Metropolitan Museum gifts of many art treasures which could not have been secured through purchase. A complete obituary notice of the important part played by Mr. de Forest in New York's artistic development during his many years of service will appear in the May 16 issue of THE ART NEWS.

PENNSYLVANIA'S
BRANCH MUSEUM

It is not surprising that the Pennsylvania Museum should be the first

of our great art institutions in a mammoth modern city to adjudge the popular soil sufficiently worked to warrant the establishment of a branch museum—not a museum for permanent objects, but for monthly exhibitions and a place for lectures and discussion groups, co-operating with women's clubs, schools and other organizations. It opens the early part of this month and is situated in a comparatively new center of mushroom growth. "Sixty-ninth street," as it is called, is the terminus of the west bound subway from which radiates a network of third-rail lines, north, east, south and west. And despite the commercial aspect of the neighborhood, a more convenient location for out-of-townners and up-state country cousins than the Arts and Crafts Center where it will here be located could not be found. What is more, it is the real estate dictator in this region, Mr. John H. McClatchy, who is giving the space required for the enterprise as well as financial backing to the extent of \$30,000, a larger sum of \$45,000 being contributed by the Carnegie Corporation of New York.

The fact is, the Pennsylvania Museum within the past year or two has had several requests for branch museums, but has felt that adequate funds should be assured for a five

year experiment with proper housing and skilled educational direction, the question of exhibition material giving little concern, there being city collections, private collections and other sources to draw upon.

With a competent director of activities, such as Mr. Philip N. Youtz, of Columbia University and of the People's Institute of New York, it would seem certain that this strategically located branch museum cannot but prove successful in stimulating an interest in art both in its immediate vicinity and in the tributary districts reached by the suburban and rural car lines. The building being within a stone's throw between train connections, many a visitor who would not go out of his way and make a special trip to the main Museum on the Parkway will doubtless drop in and discover the small and homogeneous exhibition prepared for him, much more interesting than anticipated, and he will be not unlikely to return the next month when new artistic fare will be offered.

Many a layman on entering a big museum with its many departments is more or less dismayed, not knowing where to begin or what to look for, and is apt to go away confused and weary. At "Sixty-ninth Street," his attention will be expertly focussed and he will be able to make "head and tail" of what is before him, especially since a docent will be on hand for consultation. In connection with the problem of the lay museum-goer, by the way, it will be recollected that the Art News recently called attention to the scheme inaugurated in the National Gallery of London where every few weeks some special object is attractively set apart for popular inspection and interestingly labeled.

Museums today are becoming halls of popular education. The up-to-date museum means more than the refrigeration of works of art. Its *raison d'être*, as conceived by the progressive museum of today, is service to the community: to its children, its manufacturers, its artists and its homemakers. It seems inevitable, therefore, that the "Sixty-ninth Street" branch museum in Philadelphia will be the first of many soon to spring up in other cities.

OBITUARY

WILLIAM H. BUSH

The passing of William H. Bush, which occurred at the Presbyterian Hospital, Chicago, on April 9th, at the age of 82, removes one of Chicago's most respected citizens. The story of a certain Fund of the Art Institute, which matches the phenomenal growth of the city itself, is closely identified with Mr. Bush, who always took a special interest in the growth of the museum. In 1897, thirty-four years ago, Mr. Bush made the suggestion that the Art Institute establish a Fund to be called the Life Membership Fund. On the payment of one hundred dollars the member was to have admission, with his family and visiting friends to the museum and its lectures and entertainments, for life. The principal was to be invested and only the interest used. His suggestion was adopted and Mr. Bush paid in his one hundred dollars and became the possessor of Life Members' ticket No. 1, as well as founder of the Fund. Mrs. George N. Culver who had sent a check for one hundred dollars as a gift to the museum at the same time, was given ticket No. 2. From this humble beginning the Fund has grown so that on April 1, 1931, it amounted to one million two hundred and twenty-two thousand, seven hundred and twelve dollars.

Two Fine Greek Heads Exhibited In Cincinnati

Recently the Museum has received as an anonymous loan from a Cincinnati collector two important Greek heads, writes Walker H. Siple in the *Bulletin of the Cincinnati Art Museum*. They have never, as far as can be discovered, been exhibited or published before. Representing as they do two significant phases in the development of Greek sculpture, the museum is fortunate to have this opportunity to present them to the public.

The earlier of the sculptures is a male head, of finely grained, creamy white marble. It is 6 1/2 inches high. The nose has been badly injured and the left side of the face is weathered. Conventionalized, zigzag, wavy hair is carried across the forehead and behind the ears and has the wig-like appearance characteristic of the archaic period. It is bound with a filet that stops back of the ears. The hair falls to the shoulders and the locks towards the front are worked out in the same design as those covering the forehead, whereas the mass of hair at the back of the neck is finished off square and covered with a network of diagonal lines. Protruding, almond-shaped eyes with slightly suggested eyelids are placed in the head in a somewhat slanting position above prominent cheekbones. The protruding lips carry a suggestion of a moustache. The beard is represented by incised, wavy, zigzag lines which curve toward the front suggesting a pointed beard that extended forward, although the point is now broken away. No decorative motif appears on the moustache. Large, carefully worked ears are placed rather high and lie close to the skull. There are traces of bands of pink polychrome on the shoulders and of a dark blue-green on the beard on the left side of the face. The square, box-like quality suggests the shape of the block from which the head was worked. There is, however, considerable differentiation of planes and the head is slightly rounded—characteristics that indicate a movement towards naturalism found in the second half of the sixth century. It was probably intended as a representation of Hermes, and the squaring of the base at either side indicates that it was the terminal feature of a herm.

At present nothing definite is known concerning the place where this head was discovered, but external evidence suggests Attica. It has characteristics which are reminiscent of Ionic work—such as the slightly convex forehead, the almond-shaped eyes somewhat obliquely placed, and the full lips. The emphasis on pattern to be seen in the treatment of the beard and hair and the linear quality that, undoubtedly, was more evident before the head was damaged, are characteristics of Attic work. On the better-preserved side of the face the treatment shows a delicacy of workmanship and an attention to detail which can be compared with that found in

some of the Acropolis maidens, especially in their drapery and hair. There is an interesting play of light and shade over the surface. The sculptor was apparently conscious of the possibilities of his medium and worked towards realism. In spite of this, the general design is formal and the impression produced is more decorative than naturalistic. As yet he has not gained the freedom which was to produce the great Vth century pieces. The head can be dated towards the end of the Vth century B. C.

The later piece, a female head about two-thirds life size (total height 8 1/2 inches), is of Pentelic marble. The right side of the face is weathered

and the end of the nose and part of the lips have been damaged. The left side is in an excellent state of preservation. This is doubtless due to the fact that the head has come from a high relief and that in its original position this side of the face was turned toward the background of the relief. Two things point definitely to this conclusion. The surface of attachment is located well back at the left side of the head. Whereas the small ear and crimped locks of hair have been worked out on the right side, they are barely suggested on the left. The fragments of three fingers of a right hand and a break showing the original position of the thumb are

to be found on the right side of the top. Their position indicates that it could not have been the hand of the individual to whom the head belonged. The hand grasps the head in a vigorous way and forces it downward to the left. Probably the head is a fragment of an architectural decoration. It may have come from a relief representing the Battle of the Greeks and Amazons, or the Battle of the Lapiths and Centaurs. The suggestion has been made that it formed a part of a grave stele. However, the position of the hand and the rather violent forcing of the head to the side are not in accord with this theory.

About a hundred years have elapsed

between the production of the Archaic head and this one. There has been great progress towards the achievement of a naturalistic effect. A subtle oval form has replaced the box-like feeling of the earlier period; the planes of the face have been mastered and merge into one another, producing beautiful contours and harmonious curves. The eyes are sunk beneath the eyebrows but are not deeply recessed. The upper eyelid glides easily over the lower one at the outer corner and the eyeball is convex. Although there is little feeling of modeling of the eyeball, there is considerable expression in the eyes. The most sensitive treatment is to be found in the delicate nostrils and the small mouth. Unimportant details and emotional expression have not interested the sculptor; he has worked for symmetry and proportion and his modeling is simple and generalized. The schematic quality noted in the earlier head has been retained with modifications. Whereas the curves of the Vth century piece have a surface quality, in the Vth century head they are curves of form. Perhaps the most striking characteristics of the late piece is its remarkable harmonious combination of line and form. The fifth century sculptor had acquired enough facility to produce this harmony, but he had not yet begun to use this facility to represent individuality or extraneous details. An impersonal feeling pervades the work, as though the artist had summarized the best characteristics of many people in order to give what he considered an ideal representation.

It is interesting to compare the Cincinnati head with one from the Argive Heraion, now in the National Museum at Athens and dated about 420 B. C. The position and treatment of the eyes are similar. This is also true of the delicate modeling about the nostrils and lips. Of course, it must be taken into consideration that, whereas the Argive head has somewhat stylized hair, the one in Cincinnati appears to be covered with a cap. When considering the front views of the two, the likeness is not so noticeable. The Argive head is more angular and more vigorous, with only a suggestion of the Attic grace which is so evident in the one in Cincinnati. Therefore, this likeness is probably one of period rather than of provenance. Our head can be placed in the last quarter of the Vth century B. C., and, although we do not know where it came from, it is apparently of Attic workmanship. It lacks the rather heroic, vigorous quality that is usually associated with the Phidian School and does not possess the clear definition of planes, the angularity, and the stylized anatomical treatment connected with Polyclitus. It would seem to be more definitely associated with what is understood as the School of Myron. The oval shape of the head and face, the schematic formula of curves, and its restrained delicacy point in this direction.

"SQUIRE DUVEINECK"

By FRANK DUVEINECK

In the collection of the Addison Gallery of American Art, at Phillips Academy, which will open on May 18.



THE F. A. F. HOLDS ANNUAL ELECTIONS

Joseph H. Freedlander has been elected president of the Fine Arts Federation of New York, reports the *New York Times*. Edward McCartan was re-elected vice president and John V. Van Pelt was chosen again as secretary. The directors also were re-elected. They are Arthur F. Brinckerhoff, Mr. Freedlander, Hobart Nichols, I. N. Phelps Stokes and Mr. Van Pelt.



BY APPOINTMENT TO
H.M. THE QUEEN

FRANK PARTRIDGE INC.

OLD ENGLISH FURNITURE AND PANELLED ROOMS
RALPH WOOD POTTERY AND CHINESE PORCELAINS
STUART NEEDLEWORK AND OBJETS D'ART

L O N D O N

26 King Street, St. James's, S.W. 1

N E W Y O R K

6 West Fifty-Sixth Street



RYAN PORTRAIT TO BE PRESENTED

Dr. George J. Ryan has been President of the Board of Education for nine consecutive terms and Commissioner of Education since January 1, 1918, serving in both exacting capacities without compensation. As a testimonial of appreciation of his distinguished service to the City of New York a Citizens' Committee, comprising a long list of outstanding figures in many fields, on Tuesday afternoon, May 12, at four o'clock, will present to the Board of Education at the Hall of the board, 500 Park Avenue, a portrait of Dr. Ryan which was recently executed by Joseph Margulies.

Among the names of the committee appear those of Jules S. Bache, Charles L. Bernheimer, Alexander M. Bing, Cornelius Bliss, Frederick Brown, Dr. Nicholas Murray Butler, Rev. S. Parkes Cadman, Edward C. Carrington, Barron Collier, Walter Damrosch, Cleveland E. Dodge, George S. Downing, Joseph G. Eichenbaum, Abram Elkus, Daniel Chester French, William J. Glackens, John J. Halpin, Cardinal Hayes, Jerome Hanauer, Nathan S. Jonas, Gustavus Town Kirby, Rev. Dr. Nathan Krass, Arthur Lehman, Adolph Lewisohn, Sam A. Lewisohn, Edward J. O'Reilly, Charles M. Schwab, Felix M. Warburg and C. K. Woodbridge.

C. A. A. ANNOUNCES STUDENT PRIZES

The College Art Association announces the prize winners in the exhibition of student work recently on view in the galleries at the association's headquarters at 20 West Fifty-eighth street. They are: Oil paintings—first prize, "The Good Samaritan," Jean Elizabeth Wade, Yale University, no second prize awarded; water colors—first prize, "New Jersey Landscape," C. E. Hewitt, Princeton University, second prize, "Water Color," Zawatsky, New York University; sculptures—first prize, "Head," Robert Koepnick, Dayton Art Institute, second prize not awarded; textile designs



"MRS. BENJAMIN WEST"

By BENJAMIN WEST

In the collection of the Addison Gallery of American Art, at Phillips Academy, which will open on May 18.

—first prize, "Out Where the West Begins," Lucille Almgren, University of Kansas, second prize, "Ballet Dancer," Helen Talbot, Skidmore College, third prize, "Grocery Store," Margaret Wherry, Cincinnati Art Museum, fourth prize, "Drapery, Yellow and Black," Texas State College for Women; black and whites—first prize, "Tree Study," Mildred Shute, University of Kentucky, second prize, "Woodcuts," E. K. Fall, Dartmouth College, third prize, "Etching," Ida Lee Rainey, Texas State College for Women; miscellaneous—first prize, "Man Drawing," Harry Anderson, Syracuse University.

The judges were as follows: Naomi Averill, textile department, Mallinson & Company; Carlyle Burrows, art critic, *Herald Tribune*; Edward Alden Jewell, art critic, *New York Times*; E. Lastel, textile department, J. H. Thorp and Company; Ernest C. Shubert, art critic, *Christian Science Monitor*.

The exhibition was sent from New York to the Museum School at Toledo, Ohio, where it will be shown for two weeks.

DEALERS TO HOLD GOLF TOURNAMENT

The American Art Dealers Association and the American Artists Professional League will hold their first golf tournament next Wednesday, May 13, at the Bonnie Briar Country Club at Larchmont. That enthusiastic golfer and chairman of the golf committee, Mr. Edward P. O'Reilly, has made the arrangements, which secure for the tournament the exclusive use of the club on this day. Nine prizes have been provided for, but regardless of the number of rounds played, only one prize will be awarded to any one competitor. In addition to a trophy and two guest prizes, they will be given for low and high scores in the morning for a round of eighteen holes, for the same in the afternoon, and for the combined low and high scores of the thirty-six holes. Those planning to participate have been asked to arrange their foursome in advance, if possible.

The golf committee, besides the chairman, comprises Edward Lyman Bill, A. M. Carey, Maurice P. Davidson, Walter L. Ehrlich, S. W. Frankel, Harold George Holt and F. Newlin Price.

Annual Exodus Of the Art World Now Under Way

The annual exodus of leading New York art dealers for Europe has already commenced, with the largest group of the present month's sailing scheduled for departure next week on the *Ile de France*.

Mr. Paul Byk of the Jacques Seligmann Galleries, Mr. Joseph Brummer of the Brummer Galleries, Mr. Lucien Demotte of Demotte, Inc., Mr. Francois Kleinberger of the Kleinberger Galleries and Mr. Josef Stransky of the Wildenstein Galleries have all, we understand, booked passage on this popular liner for May 15.

Mr. Carl Henschel of the Knoedler Galleries has already taken his departure on *The Paris*, which sailed on April 30.

Among the many dealers whose sailing dates have not as yet been definitely set are Mr. A. Snyder of the John Levy Galleries who will leave for Europe some time towards the end of May, and Mr. and Mrs. Walter Ehrlich and Mr. and Mrs. Paul Reinhardt, who plan to sail in June.

ON EXHIBITION

TOMORROW (SUNDAY) from 2 to 5 p. m. AND
CONTINUING DAILY UNTIL SALE, from 10 a. m.
to 6 p. m. at

NATIONAL ART GALLERIES, Inc.

AUCTIONEERS and APPRAISERS

HOTEL PLAZA

Rose Room Fifth Avenue at 58th Street, New York

UNRESTRICTED PUBLIC SALES

THURSDAY and FRIDAY AFTERNOONS
May 14th and 15th

At 2:30 P. M. Each Day

An Unusual Collection of

ENGLISH and FRENCH FURNITURE

Fine Porcelains, Old Silver, Tapestries, and other outstanding Objects of Art

Sold by Order of

NACHEMSOHN OF LONDON, INC.

Chicago, Ill.

Catalogues Sent on Request
Frederick A. Chapman, Auctioneer



THE SPANISH ART GALLERY LTD.

50 Conduit Street, London, W. 1

Gothic and Renaissance, Tapestries, Velvets, Spanish Furniture

KENT GALLERY LTD.

44 Conduit Street, London, W. 1

17th-18th Century English Needle-work, Walnut and Mahogany Furniture

TOMAS HARRIS LTD.

29 Bruton Street, London, W. 1

Paintings and Drawings by Old Masters

The above Galleries are directed by, and under the sole ownership of
LIONEL HARRIS : MAURICE HARRIS : LIONEL HARRIS, Jnr. : TOMAS HARRIS

ELISABET LITTHAUER BERLIN W

Königin-Augustastrasse 50

WORKS of ART

(Pictures, Tapestries, Furniture)
PRIVATE PROPERTY
Sold on Commission

Advice to intending buyers
Consultation on artistic furnishing

16 West 56th Street, New York

GASTON LEVI

Expert des les Douanes Françaises

EXPERT IN MATTERS OF RESTORATION

7 Rue Labruyere, Paris

LONDON LETTER

by Louise Gordon-Stables

The present would seem a curiously inappropriate moment for raising the question of returning the Elgin Marbles to Greece, since acceptance of Sir Joseph Duveen's generous offer to provide funds for a new and fitting setting, has culminated in an actual project for another gallery. At this instant, the museum authorities in conjunction with the Office of Works is considering plans for building on what is now a garden space contiguous to the west wall of the museum. Whatever may be the design ultimately accepted, it will certainly be Greek in character, though there will, of course, be no attempt to reproduce any portion of the original setting. The foremost consideration in any case will be to provide the finest possible means of viewing the marbles in a perfect lighting and of studying them to the best advantage. A cynic has observed that when once the marbles are housed, in this manner, the result will be so magnificent that there will be no more suggestions as to their return.

Meanwhile, there is talk of restoring the missing portions, taking as guide drawings made before the bombardment by which they were damaged. But it is doubtful whether such a plan would meet with expert approval.

An orangery is not perhaps the best possible place to use as a picture gallery. Anyway, it has been discovered by Mr. Kennedy North, the expert in these matters, that the Mantegnas, housed in the Orangery at Hampton Court, have developed a serious condition. Fungi have attacked the great canvases from the back, penetrating to the pigment, so that immediate steps will have to be taken to conserve both the linen and the distemper. This work will be placed in the hands of Mr. North without delay and the paintings will be removed from their present position and hung in an upstairs corridor.

This is by no means the first time that His Majesty, King George, has allowed the science of the X-ray to be brought to bear upon pictures in the royal collection. It was under examination of this kind that the Duccio in Buckingham Palace was found to merit treatment by Mr. North, who eventually disclosed in it features not hitherto suspected.

One does not expect ecclesiastics to keep entirely abreast of salesroom politics, but one would have at least thought that, having determined to part with Caxtons and other early printed books from a Munster Library, they would have proceeded to give their intention the widest possible publicity and to get into contact with the greatest possible number of potential buyers. But a year ago the Dean and Chapter of York preferred to sell privately to Dr. Rosenbach some twenty-three volumes, for which he paid the not inconsiderable sum of £20,000. Still, the opinion is that at public auction this sum would have been greatly exceeded, and those responsible for the transaction are coming in for a good deal of adverse criticism. Included among the number of the volumes sold is one which, though ordinarily of no great account, happens to have been a presentation copy from Jonathan Swift and to bear his autograph inscription, a fact which the authorities may possibly have failed to notice. They are points such as this that come into prominence under the penetrating examination of an auction room clientele.

There is at present no dearth of provocative spring exhibitions at the various galleries. If the Royal Academy should prove dull, there will be antidote in plenty round about the precincts of Bond Street. One need not walk further than the Tooth Galleries to find a collection of paintings by Giorgio de Chirico, an artist who gives one the impression that he is undecided as to whether architecture or painting should have been his métier. He appears to see his figures and animals sculpturally and as part of some architectural scheme. Columns and pediments invade his compositions, whether they be of mannequins or horses. At first, one suspects some subtle connection, either aesthetic or psychological, but later one sees that

the artist, having spent a great portion of his life amid classic surroundings, introduces into his canvases memories that flit through his mind. The result is curiously intriguing, the more so as M. Chirico is firm in his modelling and has a classical touch in his compositions. But his most compelling work is that in which he admits no such outside complications of idea. In his self-portraits and to the one combining a portrait of his mother, he achieves an end more vital and more truly interesting.

At the Independent Gallery is an exhibition of oils by H. De Buys Roessingh. These unassuming little compositions are on a small scale, but by their skilful harmony of tones, succeed for the most part in gripping the imagination more successfully than many a more showy work. His landscapes are more satisfying than his studies of still life, for atmospheric effects are portrayed with great sensitiveness and with a liveliness that is absent from the studies of bottles and lobsters.

Miss J. Jones at the French Gallery is in course of discovering herself and her powers. She is showing both water color drawings and oils, the former betraying the greater ability. The drawing is uneven, at times virile, but more often inclined to be weak and inexpressive. But beneath her immaturity, one seems to catch a feeling for form and color which may develop into something distinctly interesting.

At the Fine Art Society one finds an exhibition altogether different from Miss Jones's in style and in outlook. It is of pictures by the late Academician, H. H. La Thangue. It is meet that Sir George Clausen should have written the foreword to the catalog, for this is work for which he would have great respect—"straight" painting, sincerely felt and sincerely executed. The most accomplished canvases are those done in the glancing sunlight that so greatly interested La Thangue. Some of the studies of sun-dappled gardens and roads have in them the spirit of the South. Painted, according to his wont, on the actual spot and without preliminary sketch or study, these canvases have a charm of no slight order. They belong to a school which, though temporarily a little unpopular, will probably later on come into favor.

Epstein begins his foreword to the catalog of the exhibition of Henry Moore's sculpture at the Leicester Gallery with the pronouncement, "Before these works I ponder in silence," and then illogically proceeds to entangle himself in a maze of words which to interpret defy the most conscientious of readers. A more noncommittal "appreciation" I have never read. It neither explains Mr. Epstein's reactions to the carvings nor supplies any intelligible interpretation to the figures.

Distortion, particularly of the feminine form, characterizes Moore's work. There is a Sumerian method of attack, but not the impressiveness that we associate with the relics that have come down to us from some 2,000 years B.C. We are now at nearly 2,000 years A.D. and may be forgiven if we find the same method by no means so expressive of our time. In many cases, the material chosen is unpleasant both in color and surface. For example, a figure of a reclining woman, is of a grayish stone, marked with those brown amorphous splashes that remind one of the stains left by a drainpipe or a defective gutter on the stone beneath. The use of concrete is interesting, but here again the tone of the concrete has not always been happily selected. Perhaps the most acceptable work is to be found in the masks and in the heads in low relief, where the formalism adopted offends less than the deliberate distortion practised in the figures in the round.

There is no doubt that with concrete establishing itself as the building material of the age, there is need for sculptors to arise to show us how carvings should be planned in relation to a concrete setting. Perhaps Mr. Moore's most valuable contribution to modern aesthetics will run along these lines, for his essays in concrete suggest that he eventually may become skilful in its handling. In another room a collection of drawings and prints by Steinlen brings us back to a land of living men and women. It is pleasant to meet again the famous poster for Yvette Guilbert at the Ambassadeurs and to find it after so many years still as arresting as we thought it when the lithograph first made its appearance.

OSAKA

PEIPING

SHANGHAI

Works of Art from the Far East



EARLY SUNG SEATED KWAN YIN

sculptured from wood, with traces of polychroming

Sung Dynasty, 960-1279 A. D.

Height 52 inches

PAINTINGS
SCULPTURE

CERAMICS
BRONZES

YAMANAKA & CO.

680 FIFTH AVENUE . NEW YORK

NEWPORT
WASHINGTON

CHICAGO
LONDON

BOSTON
BAR HARBOR

PRICES HIGH IN PARIS SALES

PARIS.—A large number of collectors attended the sale of old prints at the Hôtel Drouot on April 17, with M. Lair-Dubreuil in charge, reports the *New York Herald*. Among the best pieces were "Mme. Dugazon dans 'Nina,'" by Janinet, after Hoin, which attained 13,500fr.; The set of the Quatre Tauncy, 12,000fr.; "La Rose mal Défendue," by Debucourt, 10,800fr.; "Défends-moi," and "La Leçon d'Union Conjugale," by Boilly, 3,100fr.; "La Balance" and "The Sump," by Bonnet, 3,850fr., and "La Belle Cachette" and "La Belle Toilette," by the same artist, 3,950fr.

In another room, M. Albinet, conducting the sale of a fine ensemble of old furniture and art objects, obtained 14,100fr. for a bookcase in marquetry, of the Regency period; 3,600fr. for three Louis XVI armchairs signed Boulard; 5,100fr. for a Louis XV backgammon table; 5,000fr. for a secrétaire signed G. Kemp and J. Tuart, of Louis XVI's time, and 6,000fr. for two Savonnerie carpets of Louis Philippe's period. The art objects comprised two Empire cassettes in chased bronze, signed Thomire, which were knocked down at 10,500fr.

In a sale of objects coming from the collection of M. J. de Z., conducted on April 18 by M. Lair-Dubreuil, four paintings fixed under glass, representing busts of women symbolizing the four seasons, attained 2,100fr., a vase in milky opaline glass, 1,600fr., and a pair of vases in opaline glass, of the Empire period, 2,100fr.

ART OBJECTS SOLD IN PARIS AUCTION

Paris.—On April 16, at the Hôtel Drouot, reports the *New York Herald*, M. Desvignes conducted the sale of an ensemble of art objects and old furniture, among which a Louis XV clock in chased bronze attained 6,100 fr.; a pair of candelabra in patinated and gilt bronze, of the period of Napoleon's return from Egypt, 9,800fr.; a Louis XV chest of drawers, 5,120fr.; and a large Aubusson carpet of the Empire period, 6,000fr.



"MOTHER AND CHILD" By GEORGE DE F. BRUSH
In the collection of the Addison Gallery of American Art, at Phillips Academy, which will open on May 18.

High Bidding for Cotman Drawing

LONDON.—A water-color drawing of the market-place at Norwich by John Sell Cotman, the chief figure of the Norwich School next to Old Crome, caused Mr. Alec Martin, acting for an English private collector, to bid up to 360gs for it at Christie's on March 30, according to a report by A. C. R. Carter in the *Daily Telegraph*. The drawing has an interesting history. First, it was exhibited at the famous Norwich exhibition in 1807, shortly after Cotman had painted it, this being the year of the foundation of that important society.

Next it passed into the ownership of Charles Lamb's friend and correspondent, Bernard Barton, the Quaker poet, who is remembered as the recipient of some sound advice from the essayist. Barton at the time had a modest clerkship in Alexander's Bank at Woodbridge, and wondered whether he might throw it up and devote himself to his literary work. Lamb tersely wrote: "Keep to your bank and the bank will keep you." Barton followed this advice, and remained at his desk until two days before his death in 1849, having served forty years.

Two Animated Sales in Paris

PARIS.—In two very animated sessions at the Hôtel Drouot, it is learned from the *New York Herald* of April 22, M. Lair-Dubreuil has just sold a very fine ensemble of art objects and furniture which comprised some beautiful pieces of old furniture various of which were marked with the stamps of famous master cabinet-makers. There were also some good tapestries, and two clocks of Louis XVI's time, one of which, in white marble and bronze, fetched 8,000fr., and the other, with gilt bronze subjects, 8,200fr. Among

the furniture were two chairs of Louis XV's epoch, in carved wood, which attained 5,900fr. Four Louis XV cabriolet armchairs, signed J. E. St. Georges, reached 8,600 francs; a Louis XV drawing-room suite in carved wood, 16,100fr.; a small basket-form sofa, of Louis XVI's period, 11,000fr.; a little tambour table in rosewood marquetry of Louis XV's time, 7,200fr., and a Louis XVI mahogany writing table, signed Riesner, 11,000fr. The tapestries included a fine Flemish or Paris piece, which brought 17,000fr.

DAWSON

19 EAST 60th STREET, NEW YORK

OLD ENGLISH FURNITURE



Tapestries
Velvets

Interior
Decorations

Needlework
Embroideries

Member of Antique & Decorative Arts League

METROPOLITAN Galleries

730 Fifth Avenue—Heckscher Building
New York

PORTRAITS and LANDSCAPES

of the

ENGLISH XVIII CENTURY
DUTCH XVI and XVII CENTURY
SPANISH XVII CENTURY
VENETIAN XVI CENTURY

ALSO EARLY AMERICAN
and CONTEMPORARY ART

Dealers and Collectors
are invited
to visit our galleries
or communicate with us
regarding purchase or sale of
paintings or collections

SELECTED PAINTINGS

by

AMERICAN ARTISTS

Now on View



MILCH GALLERIES

108 WEST 57TH STREET
NEW YORK

E. J. VAN WISSELINGH & Co. 78 Rokin, AMSTERDAM, Holland

APRIL 10th—MAY 10th

EXHIBITION OF FRENCH PAINTINGS

BOUDIN	FANTIN	MODIGLIANI
CEZANNE	de la FRESNAYE	PICASSO
COROT	GAUGUIN	PISSARRO
COURBET	JONGKIND	RAFFAËLLI
DAUMIER	LAUTREC	RENOIR
DEGAS	LURÇAT	SEURAT
DERAIN	MANET	SISLEY
DUFY	MATISSE	UTRILLO

COMING AUCTION SALES

CHRISTIE'S

SALE OF OLD SILVER AND THE HOWARD GRACE CUP

Sale, May 12
Exhibition, Friday, May 8, and Monday, May 11

In addition to the famous Howard Grace Cup or as it is often known, the "Thomas à Becket Cup," it is learned that the sale at Christie's next Tuesday, May 12, will include an unusual amount of rare silver such as seldom comes on the market. Especially significant is a gold tea-service in the Louis XVI style, ordered by Tsar Paul I of Russia from Buchs of St. Petersburg as a gift to his daughter, the Grand Duchess Helen Pavlovna on the occasion of her marriage to the Grand Duke of Mecklenburg-Schwerin, and since 1826 in the Sachsen Altenburg family. It consists of a tea-pot, a vase-shaped sugar-basin, a bowl, a cream ewer, six tea-spoons, a pair of sugar-tongs, a tea-strainer and a two-handled tray, the weight of all the pieces totaling 241 oz. 10dwt.

In the property offered by the Duke of Montrose appears a large circular silver, 26 inches in diameter, engraved with the Montrose arms and made by Lewis Herne and Francis Butty in 1764. A coffee-pot of fluted pear shape is the work of George Hindmarsh, 1742. A pair of waiters by Paul Lamerle, 1736, are 6 inches in diameter and are engraved with arms, shells, etc. Four oval entree-dishes date from 1785. Eight double saltcellars, embossed with drapery, festoons and fluting and having ram's head handles at the ends were done during three periods, 1776, 1777 and 1791, while four silver-gilt candelabra, 19 inches high, have come down from 1790.

Among the large number of items to be sold by order of the trustees of the estate of the late Patrick Allan Fraser, Esq., of Hospitalfield, Arbroath, are many sets of forks and spoons, including twelve rat-tailed table-spoons dating from 1725, and other interesting sets of XVIIIth century workmanship.

In this property there are also saltcellars by Daniel Chapman (1729), others by Edward Wood of the same date and a pair of waiters, 7 inches in diameter, by Benjamin Godfrey, 1739, as well as many other pieces, such as tea-pots, candlesticks, etc., etc.

The four important items offered anonymously "by a gentleman" are a Charles II plain flagon, 12 1/2 inches

high (1683) with maker's mark; a William III monteith, 11 1/4 inches high, by Anthony Nelme; a pair of Queen Anne table-candlesticks by Jacob Margas (1707) and a pair of George II candlesticks by A. Courtault (1731). "The property of a lady" includes, together with a number of sets of spoons and forks, a Queen Anne tazza made by Humphrey Payne in 1702, a plain muffineer (1731), several XVIIIth century sauce-boats and five rat-tailed spoons of 1716.

Besides other interesting old pieces, conspicuous among the miscellaneous items of various owners is a Commonwealth posset-pot and cover, 6 3/4 inches in diameter and 5 inches high, made by James Birkby and bears the inscription "Ex dono Walter Hawksworth Jenero and Ecclesia de Hawksworth in Comitatu Yorkshire, Anno Domini, 1650."

The "Thomas à Becket Cup," referred to at the beginning, was given a special notice and illustrated in the April 18 issue of THE ART NEWS. This magnificent cup of the greatest rarity is formed, it may be recollected, of a font-shaped bowl of ivory, richly mounted with silver-gilt and studded with jewels. The mounts bear the London hall-mark of 1525 and the maker's sign. It is thought that the plain part of the vessel belonged to the martyred Thomas à Becket and when it was given by Lord Edward Howard to Katherine of Aragon, first wife of Henry VIII, she had the ornamentation and jewels added.

HIRSCH COLLECTION OF OLD MASTERS

Sale, June 12
Exhibition, June 9, 10, 11

In his collection of paintings, Henry Hirsch, Esq., has maintained the same standards of the highest excellence to be found in his porcelains and old English furniture. With one exception, the pictures are of the Dutch and English schools. There are two Raeburns, both of which are mentioned in Armstrong's *Raeburn* and in Grieg's *Raeburn*. One is a three-quarter portrait of Robert Cathcart, Esq., of Drum, against a red curtain background, seated at a table with a book in his hands. It was painted in 1813 and measures 49 1/2 inches by 39 1/2 inches.

The other is a portrait of Mrs. John Phillips, of Stobercross, Glasgow, and is a half-length with the hands crossed on the lap. This measures 28 1/2 inches by 24 1/2 inches. A third Raeburn is the portrait of the Hon. John Tufton with a pet dog. He was the third son of Sackville, 8th Earl of Thanet and died in 1799 at the age of sixteen. In this picture he is depicted as a child in a Greek tunic standing in a landscape near an old tree, a stream in the foreground. It is mentioned in Armstrong's book on Reynolds and in Graves and Cronin's *Sir Joshua Reynolds, P. R. A., Vol. III*. A fourth canvas, a panel 19 1/2 inches by 15 1/2 inches, by this painter shows a boy in naval uniform.

Other pictures of the English school include "Cardplayers" by John Opie, which was exhibited at the Royal Academy in 1785 and is described in Rogers' *Opie and his Works*. "The Gamesters" by the moralizing Rev. M. W. Peters, was exhibited at the Guildhall in 1902 and has been engraved by W. Ward. John Crome is represented by "A View near Woodbridge," which was exhibited at the Crome centenary exhibition in Norwich Castle in 1921 and has previously been in the collections of Sam Mendel (1875) and of James Price, Esq. (1895). C. H. Collins-Baker refers to it in his book on Crome on page 174. And a river scene by John Constable comes from the collection of Lord Leighton.

Of the Dutch paintings, one of the most important is Paul Potter's "Cattle in a Pasture," a panel 12 inches by 13 inches, signed and dated 1647, which at one time of another has been in the Hope collection and in those of L. Neumann, Esq., and Sir George Donaldson. It is listed in Smith's *Catalogue Raisonné*, Vol. V., and in Dr. Waagen's *Art Treasures of Great Britain*, Vol. II. "The Dunes at Scheveningen," a panel 14 inches by 11 inches, signed by Isaac Van Ostade, came from the Watier collection in Paris (1797) and is mentioned in Smith's *Catalogue Raisonné*, Vol. I, and in de Groot's *Catalogue of Dutch Painters*, Vol. III.

Another outstanding picture is a Phillip Wouwerman, signed with the painter's monogram and said by de Groot in his *Catalogue of Dutch Painters*, Vol. II, to be "a very good early picture." It is a panel 12 1/2 inches by 9 1/2 inches and is entitled "A Sportsman Giving Alms." It was previously in the Desenfans collection and in the collection of Sir James Carmichael. Another panel by the same artist is "A Stream with Rustic Bridge."

Sir Antonio Mor is represented by a "Portrait of a Lady," and Paul Mo-

reelse by a pair of portraits depicting the Marquis and the Marquise Spinola. A Jan Steen, "The Twelfth Night Feast," is signed and dated 1662, while a signed "View of Rhenan from the East," by Jan Van Royen, is dated 1640.

The one French painting in the collection and the only example neither English nor Dutch is a very fine, initialed A. L. and M. Le Nain dated 1629. It shows a merry group of three children and formerly belonged to Charles Bredel, Esq. (1875) and Sir Robert Loder (1908).

Other painters included in this choice but small aggregation of thirty numbers include Q. Brekelenkam, Jan van der Cappelle, Jan van der Heyden, d'Hondecoeter, del Mazo, Van Mieris, Salomon van Ruisdael (two landscapes), J. R. Smith, van de Velde, Jan Weenix, Richard Westall and F. Wheatley.

NEW YORK AUCTION CALENDAR

Plaza Art Galleries
9 East 59th Street
May 14, 15, 16 at 2:15—Sale of fine French furniture, silverware, etc., mainly property removed from an estate, from the Hotel Plaza and other sources. Exhibition begins May 11.

Silo Galleries
40 East 45th Street
May 14, 15, 16, after—Sale of American furniture. Exhibition begins May 11.

National Art Galleries
The Hotel Plaza
(The Rose Room)
57th Street and Fifth Avenue
May 14, 15, at 2:30—Sale of an unusual collection of English and French furniture, fine porcelains, old silver, tapestries and other objects of art, by order of Nacheimsohn of London, Inc., of Chicago, Ill. Exhibition begins May 10, Sunday, from 2 to 5.

SOTHEBY'S

OLD MASTER ENGRAVINGS

Exhibition, May 12

Old master engravings from the property of Mrs. A. M. Temperley, the late W. M. Newton, Esq., the late Professor John Ruskin and others form the major part of the sale which will be held at Sotheby & Co. on May 12. Many famous engravings are included in these collections. Dürer is represented by "St. Eustace," bearing the high-crown watermark, the superb "Melancholia," which many have proclaimed the most perfect work ever done with a burin, and "The Little Courier" which has the bull's-head watermark. There are five delightful prints by Claude de Lorraine: "La Fuite en Egypte" of the first state, "La Danse au Bord de l'Eau," "Berger et Bergere Conversant" of the fourth and fifth state, respectively, "Le Pont de Bois," second state, and the "Troupeau en Marche par un Temps orageux" of the second state. The familiar "Le Benedicte" (framed) and the charming "Homme et Femme marchant ensemble" are among those by A. Van Ostade. There are a number of Rembrandt prints, among which is "The Angel Departing from the Family of Tobias" of the first state, the well known "Christ Driving Out the Money Changers," first state, foolscap watermark, and the "Peasant Family on the Tramp" of the first state. "J. de Momper" fifth state, and "Peter Breughel" are two interesting engravings by Sir Anthony Vandyck.

BERNARD FRANCK COLLECTION XVIIIth CENTURY OBJECTS OF ART

Etuis, Flacons, Necessaires, Small Decorative Note-books, Watches, Sweetmeat Dishes, Enameled Cases, Shells, Porcelains, Ivories, etc.

MINIATURES

To be Sold at Auction in Paris at the

GALERIE GEORGES PETIT, 8, rue de Seze, Paris
May 20th and 22nd, 1931

EXHIBITION: May 18th and 19th, 1931

Auctioneers:

Me F. LAIR DUBREUIL, 6, rue Favart, Paris

Me HENRI BAUDOIN, 10, rue Grange-Bateliere, Paris

Appraisers: MM. MANNHEIM, 34, rue de Provence, Paris;
M. GEORGES BERNARD, 1, rue d'Anjou, Paris

DUDENSING

PAINTINGS

BISHOP	LANNING
BLANCH	WILTZ
BUK	NURA
CRAMER	TAUBES
ETNIER	TRUNK
GRAHAM	VUKOVIC

MANGRAVITE

BLAKELOCK	RYDER
INNESS	SULLY

GALLERIES
5 EAST 57TH ST
NEW YORK

HOTEL DELMONICO

PARK AVENUE AT 59th

A Distinguished New York Residence and Restaurant

John F. Sanderson
Manager

The BAZAAR

An old established weekly journal for connoisseurs and collectors. A well written and fully illustrated magazine, yet the newspaper of the world of art and antiques, too. Have THE BAZAAR sent to you every week—you will like it!

Subscription Rates, \$4.50 per annum. Specimen Copy gladly sent free. Write A. N. BUTT, Publisher, THE BAZAAR EXCHANGE & MART, Ltd., 48 Greville St., London, E.C.1, England.

FREDERICK KEPPEL & CO.

On Exhibition

ETCHINGS

BY

KERR EBY

16 East 57th St., New York

C. W. Kraushaar Art Galleries

680 Fifth Ave. New York

PAINTINGS - ETCHINGS and BRONZES

by Modern Masters

of American and European Art

SCHULTHEIS GALLERIES

Established 1888

142 FULTON ST., NEW YORK

PAINTINGS

by American and Foreign artists
Mezzotints - Etchings

THE BURLINGTON MAGAZINE

An International Magazine for Connoisseurs



Founded 1903

THE BURLINGTON MAGAZINE is indispensable to all seriously interested in art. It deals with all forms of art, both ancient and modern, and thus appeals equally to the student and to the collector.

Its contributors are the foremost art scholars in the world. The size and quality of its illustrations are unsurpassed. For over a quarter of a century it has held its position as the most important and comprehensive art journal published.

THE SUBJECTS INCLUDE: Unpublished and newly discovered Old Masters, including both paintings and drawings, ancient textiles, china, furniture, metalwork and every variety of antique of interest to the collector or student of art.

Illustrated, Published Monthly \$1.00

Annual Subscription \$9.00

THE BURLINGTON MAGAZINE, LTD., BANK BUILDINGS
16a St. James's St., London, S. W. 1

If you are not already a reader of THE BURLINGTON MAGAZINE, and it would interest you to see a copy, a free sample copy will be sent on receipt of the attached form.

THE BURLINGTON MAGAZINE, LTD.,
Bank Buildings, 16a St. James's Street,
London, S. W. 1, England

Please send me a specimen copy of THE BURLINGTON MAGAZINE, post free.

NAME

ADDRESS

BERLIN LETTER

by Flora Turkel-Deri

The spring exhibition of the "Secession" society of artists leaves a pleasant taste. It was a good idea to bring together this show entitled "Artists Among Themselves," consisting of self-portraits and likenesses of the painters' and sculptors' confreres in various artistic fields. This assemblage should be a rich source of information for a physiognomist. The general impression is that these choice spirits are rather jovial and less demonic than one would expect. What is more, one feels that they are *affaires de coeur* done with real enthusiasm.

Spirituality and burning intensity are to be sensed in the late Louis Corinth's self-portraits. The features of Lesser Ury, the septuagenarian, delineated by himself, also are irradiated by an inner quickening. Among the younger men, a number are searching to give more than mere outward appearance, and on the whole the effect they produce is stimulating, with their carefully nourished form and resonant color. Schmidt-Rottluff's double portrait of himself and his wife is individual and earnest in attack. Krauskopf has painted a family portrait rich in color and freshly seen. George Kars has sent a likeness of Utrillo, and Christian Crodel is again demonstrating his particular very personal quality. The late Pascin's gift of characterization is evinced in two renditions escaping from the Pascin tradition: "Mr. Flechtheim Attired as a Bull-fighter" and a "Portrait of the Painter, Isaac Grunwald." A mask of Pascin's sensitive features is also included and is the work of the sculptor, Benno Elkan, of Frankfurt. Strikingly life-like is H. Isenstein's bust of the writer, Alfred Döblin. Milly Steger's serious sculptures are done with her fine simplicity and economy of line.

At the opening of the "Secession," a sensation was created by the speech delivered by Dr. Döblin, a well known novelist, dramatist and doctor of medicine. The speaker held the opinion that contemporary paintings, with the exception of a few, do not express the distinctive mental forces of our epoch. Contemporary pictures have no part in the spiritual upheaval of our days, he argued, their function is primarily esthetic, they lack contact with the present and are not instinct with the ideas that concern our age. Only in architecture, have the collectivistic ideals of our age found a congenial interpretation. Up-to-date architecture has done away with pictures on our walls. There is no longer need for such personal manifestations. It is not surprising that these statements worked like a bombshell in the assembly of artists and art amateurs present. Wherefore, when a meeting convened a few days later to discuss Dr. Döblin's assertions, it was largely attended. On this occasion, Dr. Alfred Gold contended that there always had been and there always would be art enthusiasts who love pictures for the sake of their sheer beauty. Even in our own restless time of transition, the purely aesthetic enjoyment of art is a source of delight for many. America is an impressive instance of this, for in spite of the dynamism and matter-of-factness of her commercial and social life, she has become an ardent admirer of the artistic manifestations of all epochs. A hot debate ensued, which unfortunately did little to clarify the situation.

The Flechtheim gallery is holding an exhibition of watercolors, drawings and prints by Edward Munch, the Norwegian artist. In the last decade of the past century, he was among the pioneers in the new manner of painting away from nature and delicacy towards expression and strongly accentuated form. His work, however, is not homogeneous, for although often truly post-impressionistic, some of it is altogether impressionistic. The emotional current that runs through his early work made him a prominent figure in the "movement." Here he creates the atmosphere of mystery and tragedy that attend life, symbolizing mankind's ruling forces, Love and Death. A later phase of Munch's is marked by joy in the beauty and wonder of the world. In the harmony of Nature, he found refuge from the entanglements of life. The glory of his colors, radiant yet not garish, are like a song to Heaven. But his exultation is never superficial;



"SALMON FISHERMAN" By FRANK W. BENSON
In the collection of the Addison Gallery of American Art, at Phillips Academy, which will open on May 18.

he always gives more than mere facts, hereby unleashing our imagination. Since he works with great facility, the quality of his production is not equal, but when he succeeds in giving what he was after it is unique and full of strong feeling.

In this exhibition are also some of Munch's latest works, and it is interesting to see him return to the emotionalism of his early years.

At the Neumann-Nierendorf Gallery is a showing of new water colors from Italy by Karl Schmidt-Rottluff, who is one of the big influences in contemporary German art. His brush is invariably the instrument to express a compelling inner vision, and the water colors in question do not merely depict well known views but take on an individual character. The fluent quality of water color is well suited to this spontaneous artist. Here, he builds up a world glowing in color, solid in form and alive in rhythm. Something ripe and pregnant is to be found in these works, a fullness of outline and surety of construction that makes them truly significant.

A German sculptor, Harold Isenstein, has created a bronze bust of Heinrich Heine for the Heine Memorial Commission of Cleveland. The bust which represents the poet as a youth, is ready for shipment to America and will be erected on the occasion of the seventy-fifth anniversary of the poet's death at the German Poets' Memorial Grounds in Cleveland, where heads of Goethe, Schiller and Lessing are to be found. Mr. Isenstein's over-life-size bust shows a fine feeling for sculptural form and a marked maturity of technique.

The fourth volume of the catalog of the Berlin Museum of Antiques has just appeared. In this publication Dr. Karl Blümel treats the Roman copies of Greek originals from the Vth century B. C.

JOHN NOBLE, N.A.

is open to a limited number of pupils during the summer in Provincetown. Apply to MILCH GALLERIES, 108 West 57th Street, New York City.

Annual Exhibition Students' Work N. Y. SCHOOL OF FINE & APPLIED ART (Parsons)

BROADWAY AT 80TH STREET, NEW YORK
MAY 15th to 18th INCLUSIVE
Week days from 10 a.m. to 6 p.m.,
Sundays 1 p.m. to 6 p.m., Saturday and
Monday Nights 6 p.m. to 10 p.m.

German museums and libraries are contributing to the comprehensive exhibition of Byzantine art that will be opened at the end of May in Paris. Sculptures and ivories are lent by the Kaiser Friedrich Museum, textiles by the Art and Crafts Museum, and the Public Library contributes a collection of Byzantine manuscripts. In addition to the Berlin collections, the museums in Munich, Darmstadt, Cologne and Hanover are other contributors from Germany.

The library of Prince Stolberg-Wernigerode, which is one of the most comprehensive collections of books in Germany, is to be sold by the firm of Martin Breslauer of Berlin. The collection consists of 120,000 volumes and contains as many as 3,500 Bibles, among which are many unique specimens. The hymnological section comprises 6,250 volumes. There are numerous theological and historical writings as well. Of the many valuable manuscripts, one of the earliest known is the so-called "Lochheimer Liederbuch." The bibliographical and juridical literature is likewise of great importance, and the number of philological books is considerable. It is to be regretted that this valuable collection of books which took 400 years to form must now be scattered to the four winds due to post-war financial conditions.

The Maharajah of Indore has commissioned the Berlin architect, Eckart Muthesius, to erect a palace in Indore. The young architect is the son of the late Hermann Muthesius who helped to introduce up-to-date architecture in Germany. The Maharajah's inclination for modern art favorably departs from the usual hereditary ruler's bias for traditional styles.

FOREIGN AUCTION CALENDAR

BERLIN

Rudolph Lepke

May 12-13—The Stroganoff collection of paintings and decorative art.

Ball & Graupe

May 15-16—The collection of Count Rantzau Noer of Vienna.

June 8-9—The collection of Dr. Max Rindden of Hamburg.

June 10—French paintings of the XIXth and XXth centuries from the collection of Willy H. Streit of Hamburg.

FRANKFURT

Hugo Heibing

May 12—Modern paintings from the collection of Dr. J. Deutsch.

June 2—The Karl Pfaff collection.

MUNICH

Heibing-Cassirer-Müller

June 16-19—Part I of the Nemes collection.

LONDON

Sotheby

May 12—Old engravings from the Temperley, Newton and other collections.

Christie's

May 12—The Howard Grace cup, the property of the Duke of Norfolk; old English silver, from the collection of the Duke of Montrose and a Russian gold tea service, given by Paul I of Russia to his daughter.

June 10, 11—The Henry Hirsch collection of rare Chinese porcelains and English XVIIIth century furniture.

June 11—Important Gothic tapestries and embroideries from a famous continental source.

June 12—Old masters from the Henry Hirsch collection.

PARIS

Georges Petit

May 11-12—Paintings, furniture, objets d'art and textiles.

May 15—Paintings, watercolors, furniture, tapestries.

June 3-5—The Hamberg collection of old masters, furniture and antiquities.

NORBERT FISCHMANN GALLERIES

MUNICH, Briennerstrasse 50 b (opposite Schiller-Monument)

OLD PAINTINGS

GOthic SCULPTURES

JACQUES SELIGMANN & Co. INC.

3 East 51st Street, New York

PAINTINGS and WORKS of ART

Ancien Palais Sagan, 57 Rue St. Dominique

PARIS

9 Rue de la Paix

PAUL BOTTENWIESER

OLD MASTERS

Ambassador Hotel, New York

Park Avenue at 51st Street

5 Bellevuestrasse, Berlin W. 9.

Opposite the Hotel Esplanade

MURRAY K. KEYES

Photographer of Art Collections
Paintings, Art Objects and Interiors

Studios at 138 East 60th St., New York

Daguerreotypes Reproduced

Large Prints

Dikran G. Kelekian

Works of
Art

Bankers Trust Building
598 MADISON AVENUE
Northwest corner of 57th St., New York
Opposite American Mission, Cairo
2 Place Vendôme, Paris

BABCOCK GALLERIES

5 East 57th Street N. Y.
Paintings—Water Colours
Etchings

The Pennsylvania Academy of the Fine Arts

BROAD & CHERRY STREETS, PHILADELPHIA

The Oldest Fine Arts School in America

DRAWING
PAINTING
SCULPTURE
ILLUSTRATION

Illustrated Booklet
Address Eleanor P. Fraser, Curator

Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street.—American and British marine paintings and prints.

Thomas Agnew & Sons, 125 East 57th St.—Paintings, drawings by old masters.

American Fine Arts Galleries, 215 West 57th Street.—Italian handicrafts and small industries, until May 15.

Arden Gallery, 460 Park Avenue.—Garden sculpture, frescoes, furniture and garden accessories of Mayan, Spanish-colonial and American Indian inspiration. Woodcuts by Gertrude Hermes. Frescoes and paintings on wood by George Ashley, through May.

Argent Galleries, 42 West 57th Street.—Annual spring exhibition, throughout May.

Art Center, 65-67 East 56th Street.—The 10th annual exhibition of advertising art, through May 21. Posters by Federico Seneca, May 9 through May 23. Paintings by Demetrios Poulianos, through May 20. Opportunity gallery, Mexican crafts, Arts and Crafts.

Babcock Art Galleries, 5 East 57th St.—Paintings, water colors and etchings by American artists, through May.

Balzac Galleries, 102 East 57th Street.—Sculpture by Maillol, Despiau, Renoir and Bourdelle.

John Becker Gallery, 320 Madison Ave.—Water colors and drawings by Charlot.

Belmont Galleries, 576 Madison Avenue.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 720.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 123 East 57th Street.—Paintings and drawings by contemporary French artists, arranged by the Galerie Zborowski of Paris.

Bower Galleries, 116 East 56th St.—Paintings of the XVIII, XVIII and XVIII century English school.

Brooklyn Museum, Eastern Parkway Brooklyn.—First exhibition by the American Union of Decorative Artists, and Craftsmen (the AUDAC), to July 1. Exhibition of creative design by first-year pupils of Pratt Institute.

Brownell-Lamberton Galleries, 106 East 57th Street.—Crystal, glass and ceramics by contemporary artists and designers, through June 13, and a modern dining room designed by Hammond Kroll, until July 1.

Brunner Gallery, 55 East 57th Street.—Paintings and drawings by Steinlen, for the season.

Burchard Galleries, 13 East 57th Street.—Early Chinese bronzes.

Butler Galleries, 116 East 57th Street.—Currier and Ives lithographs, throughout May.

Carlberg & Wilson, Inc., 17 East 54th St.—XVIII century English and French portraits, primitives and sporting pictures.

D. Caz-Delbo Gallery, 561 Madison Avenue.—Paintings of Italy, Egypt and Morocco.

Ralph M. Chait, 600 Madison Avenue.—Important Chinese porcelains.

Chambrun Galleries, 556 Madison Avenue.—Permanent collection of French paintings. First one-man show in America of paintings, etchings, etc., of Marcel Vertès.

Charles of London, 52 East 57th Street (the Heckscher Building).—Paintings, tapestries and works of art.

Contemporary Arts, 12 East 10th Street.—First one-man show of paintings by Charles Logasa, through May 16.

Daniel Gallery, 600 Madison Avenue.—Group show by American painters.

Delphic Studios, 9 East 57th Street.—Fresco projects by Cuera del Rio and photographs by Jimenez, through May 16.

Demotte, Inc., 25 East 78th Street.—Greek, Romanesque, Gothic and Egyptian works of art.

Herbert J. Devine, 42 East 57th Street.—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

Marion Dougherty, 142 East 53rd Street.—Art for ancient and modern gardens.

Downtown Gallery, 113 West 13th Street.—Paintings of flowers by American contemporary artists, May 13, through May 30.

A. S. Drey, 680 Fifth Avenue.—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street.—Summer exhibition of paintings by Americans. Paintings by Arnold Blanch, Herman Frank, Konrad Cramer and Arnold Wiltz.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of French paintings.

Ehrlich Galleries, 36 East 57th Street.—Miniatures by American artists of American subjects, and early American paintings. Copley, Stuart, Sharples, Peale and Duplessis.

Ferargli Galleries, 63 East 57th Street.—Art for the garden. Sketches of Vermont by Cecil V. Grant, through May 16, and paintings by Leon Dabo.

Fifty-sixth Street Galleries, 6 East 56th Street.—Permanent exhibition of frescoes by Gauguin. Flower and garden paintings and a mural decoration by Irene Weir, B.F.A. Garden Sculpture, through May.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 115 West 57th St.—Paintings by American artists.

Goldschmidt Galleries, 730 Fifth Avenue.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Recent water colors by George Elmer Browne. Fifty works selected from the recent spring salons of America, May 11 through May 30.

Grolier Club, 47 East 60th Street.—Old masters from the Boehler & Steinmeyer collection until June 1. Illustrated German books, through May 30 (from 10 to 6).

Hampton Shops, 18 East 50th Street.—Tropical view by Frederic Soldwedel, through May 16.

Harlow, McDonald Co., 667 Fifth Ave.—Miscellaneous prints, through May.

Marie Harriman, 61 East 57th Street.—French contemporary art.

Heermance Galleries, 724 Fifth Ave.—Early Indian art.

Galleries of Myron Holmes, 7 East 58th Street.—Early American glass.

Hooper Bookshop, 21 East 54th Street.—Wood blocks by Clare Leighton.

Import Antique Corporation, 485 Madison Avenue.—Antiques and art objects, including importations from the palaces of the former Russian empire and French, English and Italian furniture of the XVIII, XVIII and XIXth centuries.

P. Jackson Higgs, 11 East 54th Street.—Authenticated old masters.

Edouard Jonas of Paris, 9 East 56th St.—Permanent exhibition of French XVIII century furniture and works of art. "Primitive" paintings and paintings of the XVIII century French and English schools. Paintings by Iwan F. Choultse.

Kennedy Galleries, 785 Fifth Avenue.—Chinese and Japanese subjects by Bertha Lum, through May; Audubon bird plates.

Keppel Galleries, 16 East 57th Street.—Miscellaneous exhibition of prints, beginning May 11.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street.—Works of art, paintings, tapestries and antique furniture.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue.—New drawings and monotypes by Albert Sterner.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street.—Woodcuts and engravings by Dürer, throughout May.

Kraushaar Galleries, 680 Fifth Avenue.—Water colors by American artists, through May 30.

J. Leger & Son, 695 Fifth Ave.—Representative exhibition of old masters, until July 1.

John Levy Galleries, 1 East 57th Street.—Old masters and English portraits. Paintings by Joaquin Clausell and Rufino Tamayo selected by Frances Flynn Paine, until May 16.

Little Gallery, 29 West 56th Street.—Hand wrought silver by Edward E. Oakes and Margaret Rogers.

Macbeth Gallery, 15 East 57th Street.—Selected paintings and etchings by American artists, until June 1.

Macy Galleries, 34th Street and Broadway.—Prints by Gordon Grant.

Metropolitan Galleries, 730 Fifth Avenue.—American, English and Dutch paintings. Paintings and pastels by Everett Shinn, through May 16.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Lace and costume accessories, the gift of Mrs. Edward S. Harkness, Gallery H19, through August 31. Prints (selected masterpieces), Gallery K41. Prints acquired during 1929-30. Galleries K 37-40. Indian and Indonesian textiles, Gallery H15, through September 15. Loan exhibition of the ceramic art of the Near East, May 12 through June 28.

Michaelson Galleries, 20 West 47th Street.—Oriental rugs, old tapestries, chenille carpets.

Mileh Galleries, 108 West 57th Street.—Selected paintings by American artists.

Montross Gallery, 785 Fifth Avenue.—Miscellaneous exhibition of paintings (Cezanne, Courbet, Chirico, Poupelet, etc.) through May 16. Drawings by Ruth Light.

Morton Galleries, 49 West 57th Street.—Oils and water colors by young Americans, through May 30.

National Art Gallery, Hotel Plaza, 59th Street and Fifth Avenue.—Exhibition of furniture and objects of art.

National Arts Club, 15 Gramercy Park.—Story of Gramercy Park in portraits and historical objects.

J. B. Neumann, New Art Circle, 9 East 57th Street.—Paintings by Fega Blumberg, through May 20.

Newark Museum, Newark, N. J.—French design, modern American paintings and sculpture and the Jaehne loan collection of Japanese art, until July 1. Historical exhibit tracing the history of Newark from 1660 to 1930, until May 24. Exhibition by the Newark Society of Ceramic Arts, through May 10.

Newhouse Galleries, 11 East 57th Street.—XVIII century portraits and landscapes.

New York School of Fine and Applied Art, 80th Street and Broadway.—Exhibition of work by students, May 15 through May 18.

New School for Social Research, 66 West 12th Street.—Work by young American artists.

Arthur U. Newton, 4 East 56th Street.—Paintings by old and modern masters.

New York Public Library, 476 Fifth Ave.—"Forgotten Print Makers," through November 30. New York today and yesterday (Vernon Howe Bailey and W. H. Wallace). Views of American cities.

Park Gallery, 561 Madison Avenue.—Decorative flower pieces by Bes (Mrs. Lawrence Wright).

Frank Partridge, 6 West 56th Street.—Old English furniture. Chinese porcelains and paneled rooms.

Frank K. M. Rehn, 683 Fifth Avenue.—Paintings by Kay Barnum and water colors by Ware Lockwood, through May 16.

Reinhardt Galleries, 730 Fifth Avenue.—Landscape painting from the XVIII to the XXth century, including Hobbema, Gainsborough, Corot, Rousseau and Maurice Sterne, until May 16.

James Robinson, 731 Fifth Avenue.—Exhibition of old English silver, Sheffield plate and English furniture.

Roeber Museum, 310 Riverside Drive.—Paintings by Senora Herminia Arrate de Davila.

Rosenbach Galleries, 202 East 44th Street.—Antiques and decorations. Important historical manuscripts from Columbus to Hoover.

Schultheis Galleries, 142 Fulton Street.—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue.—Marine paintings and fine prints.

Scott Fowles, 680 Fifth Ave.—XVIII century English paintings and modern drawings. Paintings, drawings and rare bronzes by Rodin, Epstein and Desplau.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street.—Portraits by Gustav Muranyi, through May 16.

Silberman Gallery, 133 East 57th Street.—Paintings, objects of art and furniture.

S. P. R. Galleries, 40 East 49th Street.—Summer show of paintings.

Marie Sterner, 9 East 57th Street.—Summer show of American and foreign paintings.

Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.).—Greco-Buddhist and Gothic-Buddhist sculptures.

Valentine Gallery of Modern Art, 69 East 57th Street.—Summer show of modern French paintings.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th Street.—Spring exhibition of recently acquired collection of XVIII and XVIII century English furniture, porcelain, silver, sporting prints and needlework.

Wanamaker Gallery, an Quatrieme, Astor Place.—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Weyhe Gallery, 794 Lexington Avenue.—Five new lithographs by Diego Rivera. Miscellaneous group of American prints, through May 23.

The Weston Galleries, 122 East 57th Street.—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Avenue.—Old and modern paintings by well known masters.

Women's City Club, 22 Park Avenue.—Portraits of club members, through May 16.

Yamanaka Galleries, 680 Fifth Avenue.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—XVIII century Italian paintings, including work by Tintoretto, Boltraffio, Luini, Lorenzo de Credi and others.

PAUL GUILLAUME

Expert to the French Customs

FIRST-CLASS PAINTINGS

DERAIN, MATISSE, PICASSO, CEZANNE, MODIGLIANI, MANET, DOUANIER ROUSSEAU, SEURAT, UTRILLO, SOUTINE, FAUTRIER, GOERG, CHIRICO, LAURENCIN, ETC.

Choice Pieces of Ancient Negro Art

59 Rue La Boétie, Paris

ELISABETH WILDENSTEIN



Hubert-Robert, "Le Jet d'Eau"

23bis Rue de Berri
(Champs-Élysées)
PARIS

FIRST CLASS
OLD PAINTINGS

FRENCH
FURNITURE
(18th Century)

"L'ART MODERNE" S. A. "LA PEINTURE CONTEMPORAINE" S. A.

Correspondents of the
BERNHEIM-JEUNE and GEORGES PETIT Galleries of Paris
33 Haldenstrasse LUCERNE

AUGUSTUS FRANK

13 Trinità dei Monti, ROME
11 Rue Jules Chaplain, PARIS (VI)

Greek, Roman, Gothic and Renaissance sculpture
Occasionally a worth while picture

M. & R. STORA

Gothic and Renaissance
Works of Art

Paris, 32 Bis Boulevard Haussmann

Charles Pottier

Packer and Shipping Agent
14, Rue Gaillon, Paris
Packer for the Metropolitan Museum
New York

The Clapp & Graham Company

514 Madison Ave., New York
OLD and MODERN PAINTINGS
and WORKS of ART
Estates Appraised or Paintings Bought

MACBETH GALLERY

PAINTINGS
BY AMERICAN ARTISTS
ETCHINGS

WILLIAM MACBETH, Inc.
15 East 57th St. New York

FÉRAL

Ancient Paintings

NEW ADDRESS:
48 bis Avenue Kléber
PARIS

D-B-BUTLER & Co

ENGRAVINGS - ETCHINGS
Artistic - Framing - Regilding
Paintings - Relined - Restored
116 EAST 57th ST., NEW YORK

ARTHUR GOETZ

Old Paintings
Works of Art

24-26 East 58th Street New York

CHICAGO

The emperor's carpet from the famous Austrian state collection has been lent to the Art Institute of Chicago by its present owner, Mrs. Rockefeller McCormick. It has been ranked among the six foremost rugs in the world and has attracted throngs of people.

The annual Hull House exhibition of pottery in the Children's Museum at the Art Institute is this year finer than ever. Shown at the same time, to June 1, is a loan collection of modern textiles mostly American and very surprising in the type and variety of motifs.

The Annual International Exhibition of Water Colors now on at the Art Institute until May 31 comprises nearly two hundred works by foreign artists and nearly three hundred by Americans. As is customary, the work of one artist is given a special gallery—that of Max Weber an American. The jury for selection of the work not invited consisted of Robert Eskridge, Joseph W. Jicha and Charles H. Willmovsky.

The Carnegie show of European paintings now at the Art Institute has proven one of the most successful ever held. Not only has the attendance been greater than anticipated, but nearly four thousand dollars worth of paintings have been sold.

The exhibition of textiles now on view in the Children's Museum, of the Art Institute, is worthy of close study by all those who are interested in the beauty of formal design and the play of color. The textiles, cut into pieces, are framed with white mats and hung on the level with the eye. These were collected and lent to the museum by Miss Julie Michelet. Along with this exhibition, the children of Hull House have another of pottery and paintings. Both exhibits will remain on view until June 1.

Mr. and Mrs. Chauncey McCormick have lent many rare treasures to the Art Institute, among which is a magnificent poison cup of the style of the Borgias.

It is of elaborate design, in gold heavily embossed with engraved ornaments. From the center of this cup rises a stem on the top of which is a gold toad, who sits on a cashew nut held in place by a gold band. In this nut the poison is contained. When the wine is poured into the cup the nut is submerged and its deadly contents mingled with the wine.

In the same room are other treasures such as a pylix and ciborium of the XIVth century, seven reliquaries of iron, wood, and metal, two consecration crosses, ivory caskets, etc., given by Mrs. Emily Crane Chadbourne. A complete altar service and other medieval ecclesiastical treasure, given by the Antiquarian Society of the Art Institute, together with a fine alabaster relief of the Coronation of the Virgin, are also on view.

A novel exhibition of women's headgear, dating from the XVIIth century and extending into the XIXth, has just been placed on view in the Decorative Arts wing of the Art Institute, where a most unique collection of bonnets, caps, headdresses, coifs, chapeaus, veils, and hair ornaments worn by the women of Europe and Africa may be seen. This is the first time an exhibition of this kind has been held in the Art Institute. These interesting objects have been given by Miss Elizabeth McCormick, Mrs. Potter Palmer, Robert Allerton, Miss Clara Culver Gilman, and Mrs. Emma B. Hodge. They represent head-dresses not only worn by the women of the royal courts of Europe but also of the peasants of the various countries. The exhibition will remain on view during the summer season.

BUFFALO

Since the first of the year the Albright Art Gallery has been fortunate in acquiring a number of excellent examples of the works of some of the better known American and European contemporary artists. These pictures have been added to the permanent collection of the gallery and are now on exhibition. Among them are paintings by Miss Claire Shuttleworth, a former Buffalonian, Medard Verburgh of Brussels, Edy Legrand of France and George Luks of New York City, as well as a piece of sculpture by Isamu Noguchi, a Japanese-American.



"ROCKPORT WHARF"

By ANTHONY THIEME

Included in the artist's exhibition now on view in the Carson, Pirie & Scott Art Galleries in Chicago.

TOLEDO

The Toledo Museum of Art showed during April, the Thirteenth Annual Exhibition of the work of Toledo Artists, under the auspices of the Toledo Federation of Art Societies, which includes the Tile Club, Toledo Women Artists, Toledo Women Artists' League, Artkian, Museum School and public school art departments. The work of some seventy artists was shown in three galleries, and included oils, watercolors, pastels, drawings, sculptures, prints, drawings and pottery. Only original work executed within the past year was accepted, and though no cash prizes were offered, honorable men-

tions of merit were awarded to the most outstanding works in oil, watercolor, pastels and prints.

This exhibition has been an annual event since 1918 and has grown to be a civic affair of much influence. It is not only of inspirational value to the ambitious art student, but it also is an opportunity of bringing the work of local artists to the notice of the public, which is of special value to the art life of all artists. A preview of the work submitted shows a consistent and progressive advance, and is, according to the jurors, one of the best exhibitions shown by Toledo artists.

The Toledo artists receiving honor-

ARNOLD SELIGMANN
REY & CO., Inc.

11 East 52nd Street NEW YORK

WORKS of ART

ARNOLD SELIGMANN & FILS

23 Place Vendôme PARIS

ARNOLD SELIGMANN & CO., G.m.b.H.

5, Bellevuestrasse BERLIN

JULIUS LOWY

[INC.]

HIGH GRADE
PICTURE FRAMES

Antiques and Reproductions

ALSO—RESTORING—REGILDING—RELINING

25-27 West 56th Street, New York

HEINEMANN GALLERIES

LENBACH PLATZ 5 & 6, MUNICH

HIGH CLASS PAINTINGS
ANCIENT and MODERN

HANSEN GALLERIES, Inc.

SCHWEIZERHOFQUAIS, LUCERNE

able mention are John F. Swalley, Fred Vuillemin, David E. Wildermuth and George Jensen for paintings in oil; Louis Bruyere, Catherine Lauer, Grace Rhoades Dean and Jack Rideout for water colors; Howard Schuler, Lulu M. Snell and Robert A. Dohn, pastels, and honorable mention for prints was given to Morris Henry Hobbs, J. Ernest Dean and Paul Perlmutter.

Sculpture work was submitted by John Marhofer and Frank Fischer, while pottery work of interesting color and glaze came from the studio of Miss Louise Kitchen. Other examples of pottery in a green mat glaze, and a bronze-tone, highly polished glaze has been sent in by Mrs. Hazel Clark Witchener.

MUSKEGON

Through the courtesy of the Marie Sterner Galleries the first exhibition of the work of Edy Legrand to be held outside of the commercial galleries, opened at the Hackley Gallery of Art at Muskegon, Michigan, May 1.

BOSTON

The Boston Museum of Fine Arts has placed on display in the print galleries eighty of the finest examples of Sidney Lawton Smith's work in the field of bookplate design. These have been selected from a collection of 250 of Mr. Smith's bookplates presented to the Boston Museum by Mr. J. M. Adreini of New York, there being ten lacking from the complete series of designs produced by Mr. Smith during his long career. The museum collection also offers some very fine impressions of the Smith etchings of the Bishop jades, his Japanese bamboo series and several states of his "Joan d'Arc," after Bastien-Lepage's painting of this subject, all of which were presented by the artist. The special exhibition, however, has been confined to the bookplates, for which the artist is best known. But working proofs, impressions of the larger etchings and additional bookplates, now on view at Goodspeed's, round out the Boston tribute to Mr. Smith's achievement.

BRUMMER GALLERY
INC.

WORKS OF ART

NEW YORK

PARIS

55 EAST 57TH STREET 203 BIS. BD. ST. GERMAIN

THE GORDON GALLERIES

PAINTINGS
ETCHINGS
BRONZES

27 ADAMS AVENUE EAST, DETROIT

WILLIAM H. HOLSTON

Paintings of Many Schools
Foreign and American

19 East 57th Street

(Fourth Floor)

New York

SCHWARTZ GALLERIES

Marine and Sporting Paintings
Etchings by the Modern Masters

Mezzotints in color by S. ARLENT EDWARDS

507 MADISON AVENUE

NEW YORK CITY

Between Fifty-Second and Fifty-Third Streets

THOMAS J. KERR

formerly with

DUVEEN BROTHERS

IMPORTANT PAINTINGS BY OLD MASTERS
ANTIQUE WORKS OF ART

TAPESTRIES

FURNITURE

The Frances Building, 5th Ave. at 53d St.

New York

ay 9, 1911

of Fine Arts
the print
examples
work in the
These have
ction of the
s presented
y Mr. J. H.
e being
ete series
mith during
seum colle
fine impres
ings of the
ese hambo
of his "Joan
age's paint
which were
The special
een confined
ch the artist
g proofs, im
chings and
on view at
the Boston
vement.

RY

MAIN

ES

N

York

ES

CITY

TTERS

URE
York

U., New York.



XVth CENTURY CHAPEL FROM THE CHATEAU DE LANNOY IN HERBÉVILLER (LORRAINE)
NOW IN THE DETROIT INSTITUTE OF ARTS — FORMERLY IN THE COLLECTION OF

DEMOTTE
INC.
25 EAST 78TH STREET
NEW-YORK





ST. PAUL—SCHOOL OF CLAUS SLUTER—FIRST HALF OF THE XVth CENTURY
NOW IN THE METROPOLITAN MUSEUM—FORMERLY IN THE COLLECTION OF

DEMOTTE
INC.
25 EAST 78th STREET
NEW-YORK





ANGEL.—XIIIth CENTURY—SCHOOL OF RHEIMS NOW IN THE LOUVRE MUSEUM
—FROM THE JEUNETTE COLLECTION—FORMERLY IN THE COLLECTION OF

DEMOTTE
INC.
25 EAST 78th STREET
NEW-YORK





DETAIL



DETAIL



RELIEF—REPRESENTING THE ENTOMBMENT OF CHRIST—ABOUT 1180. SCHOOL OF CHARTRES—NOW IN THE COLLECTION OF

DEMOTTE
INC.
25 EAST 78TH STREET
NEW-YORK





Center panel 40.8 x 28.8 inches

Oil on wood in antique frame

Side panels each: 40.8 x 12.4 inches

ADORATION OF THE THREE MAGI

About 1510

This triptych was painted by the Master of Francfort about 1510 for Frederic III, German Emperor, "Roemischer Nation," who is represented in the centerpiece as donor. The outside wings represent the Annunciation.

The peaceful expression on the faces, the delicate, careful handling of the form, even to the very smallest details, the superior, well-balanced color scheme, show us the great heights of the Netherland school. The figures are placed with verve and poise within the planes. The harmonious color scheme is accentuated by a few brightly colored parts, as, for instance, the hat and knee of the king in the right wing. The whole representation conveys the irresistible holy stillness that enfolds us in beautiful cathedrals of past ages.

Literature: Dr. M. J. Friedländer, *Jahrbuch der Preuss. Kunstsammlungen*, Vol. XXXVIII, 1917, p. 135, 146, repr. p. 141.

Dr. W. von Bode, *Katalog der Sammlung Fritz von Gans, Frankfurt o/M.*

Dr. Georg Gronau, *The Bachstitz Gallery Collection, The Hague*, Vol. I, pl. 4.

Dr. M. J. Friedländer, *Exhibition of Primitive Masters, The Bachstitz Gallery, The Hague*, No. 11.

Cicerone, No. 11/12, June 1921, No. 20, October 1921.

Exhibited: Burlington House, London, 1927, *Exhibition of Flemish and Belgian Art, 1300-1900*, Cat. No. 173.

Exposition d'Art Flamande, Anvers, 1930.

Collections: L. Goldschmidt, Paris
Fritz von Gans, Frankfurt o/M
K. W. Bachstitz, The Hague

BACHSTITZ

INC.

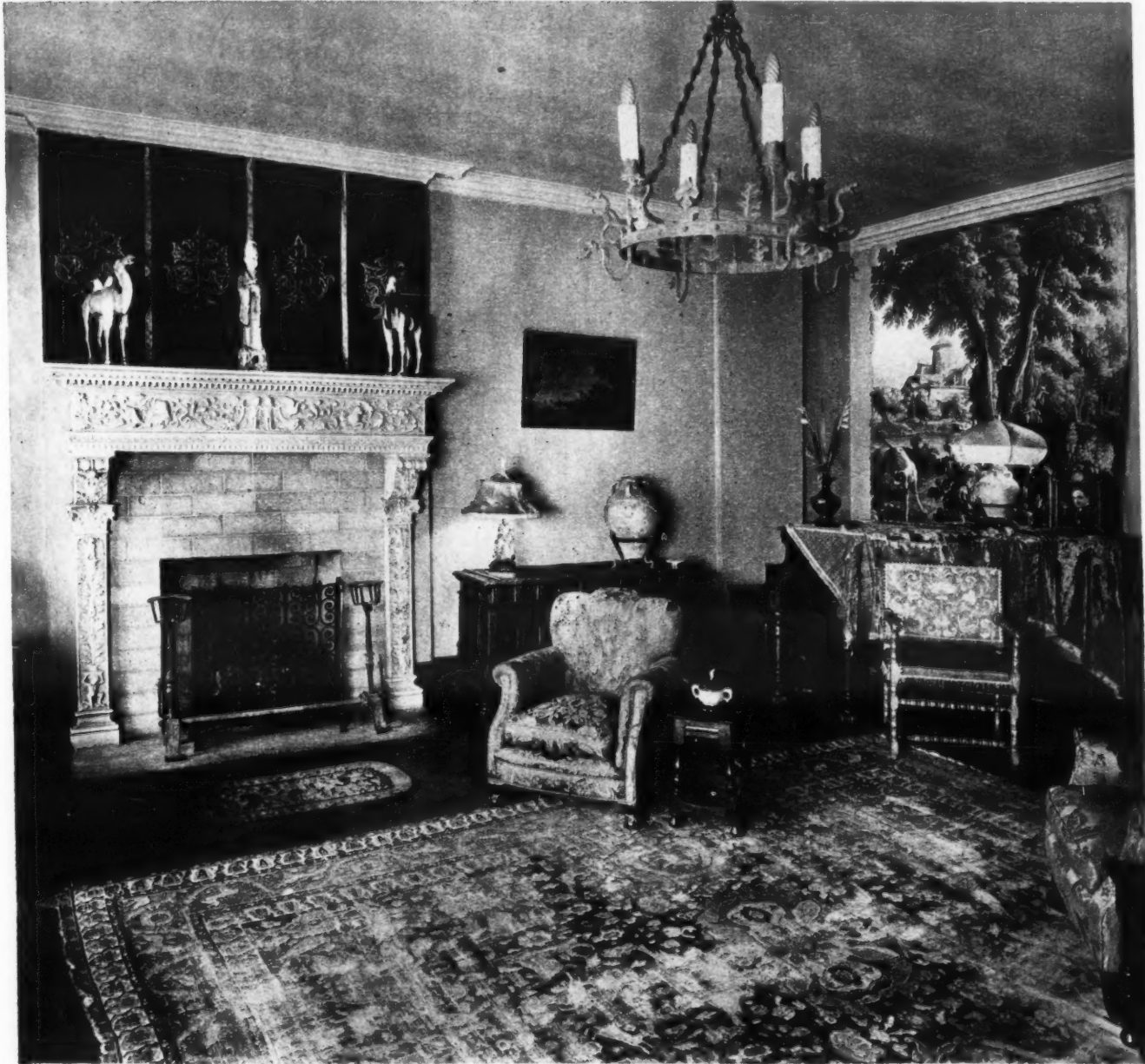
THE SHERRY NETHERLAND
NEW YORK

BERLIN: Bellevue Str. 6a

11 Surinamestraat, THE HAGUE



ROLAND MOORE, INC.



A ROOM FURNISHED IN THE ROLAND MOORE GALLERIES

CHINESE ANTIQUES
EUROPEAN TEXTILES PERIOD FURNITURE
LAMPS OF DISTINCTIVE INDIVIDUALITY
INTERIOR DECORATORS

Member of The Antique & Decorative Arts League

42 EAST FIFTY-SEVENTH STREET - NEW YORK CITY





A ROYAL AUBUSSON TAPESTRY IN A PANELLED ROOM WITH CHIPPENDALE FURNITURE



PART OF A REGENCE OAK PANELLED ROOM SHOWING XVIIIth CENTURY ENGLISH FURNITURE AND XVIIIth CENTURY CHINESE PORCELAIN MANTEL GARNITURE



SPECIMENS OF CHINESE PORCELAINS OF THE KANG-HSI PERIOD, 1643-1723, DECORATED IN FAMILLE VERTE ENAMEL COLORS

To be seen at the Galleries of ROLAND MOORE, Inc., 42 East 57th Street, New York City



A HEPPLEWHITE SETTEE AND A PAIR OF KANG-HSI FAMILLE VERTE GINGER JARS WITH COVERS



A PERIOD CHIPPENDALE GALLERY TABLE, CHIPPENDALE ARM CHAIR, QUEEN ANNE WING CHAIR COVERED IN XVIIIth CENTURY EMBROIDERY AND A TRANSLUCENT GREEN JADEITE VASE LAMP



A CASE OF XVIIth AND XVIIIth CENTURY CHINESE BLANC DE CHINE PORCELAIN

To be seen at the Galleries of ROLAND MOORE, Inc., 42 East 57th Street, New York City





A SECTION OF THE LAMP GALLERIES SHOWING XVIIth AND XVIIIth CENTURY CHINESE PORCELAINS, MING, SUNG AND TANG PERIOD POTTERY AND A TWO-HANDED IXth CENTURY PERSIAN RAKKA POTTERY VASE



A CASE OF GREEN AND WHITE JADE CARVINGS WITH TWO PINK CORAL FIGURES MOUNTED AS LAMPS

To be seen at the Galleries of ROLAND MOORE, Inc., 42 East 57th Street, New York City





Fig. 1. Goblet of gilt silver, oval shape with original cover. The whole piece is covered with very finely engraved floral scrolls arranged in several bands. On the body of the goblet three flying birds are shown among the scrolls. Three birds on a smaller scale are also included on the decoration appearing on the cover. The entire surface both outside and inside as well as the under part of the base is completely covered with a finely etched decoration. A most interesting feature of the decoration is the striking resemblance to fine Persian design. Height 5 inches—Tang Dynasty.

THE ORIENTAL art objects illustrated and briefly described on this and the three following pages have been selected as examples representing the various departments of Chinese Art dating from the Neolithic period to the Ming Dynasty covering approximately a period of five thousand years.

HERBERT J. DEVINE GALLERIES

Member of the Antique and Decorative Arts League, Inc.

42 East 57th Street, New York





Fig. 2. Bronze censer of po-shan-lu type. The stemmed cup stands on a flat dish, both parts were cast separately. The cover is open work of elaborate ornamental design and is surmounted by a peacock-like bird, also cast separately, standing on top with outspread wings and spread tail. Green and blue "sandy" patina throughout. 9 inches high—Han Dynasty.



Fig. 3. Pair of bronze wrestlers in preliminary attitude. Left hand of each figure inserted in belt of opponent. Left hands clasped in Japanese jui-jitsu style. Both figures covered with green patina. Very unusual. Actual size shown in photograph—Chou Dynasty.



Fig. 4. Bronze cauldron of the Ting type excavated from the site of An-yang, N. Honan. The decoration consists of a circular band around the upper part of the body and shows a row of right-turned meanders in clear and strong design. This vessel, like the other few bronzes (mostly fragments), proved to come from An-yang, is deeply corroded, the corrosion having raised the pattern right from the body of the vessel, leaving hardly any metal core untouched. Very rare specimen of oldest known bronze art. Seven inches high—Shang Dynasty.



Fig. 5 (at left). Bronze horse with traces of original gilding. Green and red patina cover sections where gilding has worn off. Saddle and saddle blanket elaborately decorated. Very unusual. Eight and one-half inches high to tip of ear. Tang Dynasty.

Fig. 6 (at right). Series of five bronze bells. Pointed oval form with unusual arrangement of 36 nipples (or bosses). The handle design is effected by the use of two dragon-like animals. The decoration on the flat top, between the rows of nipples, and on the lower part of the body is of a wave-like design in the style of the Huai River Valley, similar to the design frequently appearing on Ts'in bronze mirrors. The bronze, where unpatinated, shows a subdued silvery sheen, the patina is in parts rather rough, green, or, on the inside, blue. The bells have a clear ring and are tuned according to the Chinese musical scale. Complete sets are very rare. 4 to 5 inches high—Late Chou.

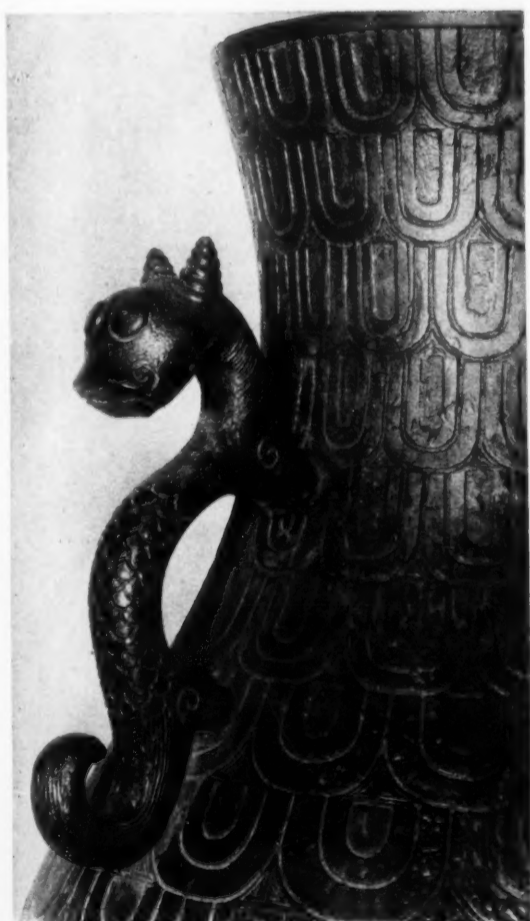


Fig. 7. Left top section of photo No. 10 (shown directly opposite). This photo shows clearly the detail of dragon handle. Han Dynasty.

Fig. 8. Bronze tripod of the Ting type with large globular body and two loop handles. The decoration consists of a wide band encircling the body beneath a round ridge with a series of triangles below. The flat ornamentation shows very distinctly against an original black lacquer filling-in of the grooves and is of a stylized animal type. Style as well as technique make this an exceptional piece without parallel amongst published bronzes. Cf. the Li-yu tripod in Siren, *Histoire I*, pl. 9f. *Early Chinese Bronzes* Koop, pl. 28, 29, 30, 31. 9½ inches high, 12 inches diameter—End of Chou or Ts'in Dynasty.



Fig. 9. Neolithic painted pottery vessel with two loop handles on widest circumference. Thin yellowish-red clay painted black and dull red, using the "death motive" in a continuous wave design, forming four circles filled alternately with checker and pointed waves ornament. Yang-chao stage. From Kansu Province. About 2500 B. C. 14½ inches high.



Fig. 10. Large bronze vase with bulbous body. Entire surface covered with "fish scale" design. Slightly flaring lip and pair of arched dragon handles. For detail of handles note photo No. 7. Surface covered with green and reddish brown patina. Height 22¼ inches—Han Dynasty.





Fig. 11. Pottery figure of court dancing girl. Unusual rhythmical movement. Traces of original red, blue and black pigments. Height 7 inches—Tang Dynasty.



Fig. 12. Square flower pot of porcellaneous grey clay, decorated with prunis blossom design. The characters Lu-t'ien-shan-yeh-hua-chih—"Made by Yeh-hua of Lu-t'ien-shan"—appear. The glaze is of a soft brownish hue and covered with a fine crackle. Height 5 inches—Sung Dynasty.



Fig. 13. Pottery figure of man in squatting position holding goose with funnel inserted in mouth. Features of man are of the Mohammedan type. Figure wears long coat with wide lapels and conical hat. Traces of original red, green and black pigments. Height 9 inches—Tang Dynasty.



Fig. 14. Pottery figure of Ho Hsien Ku, the only female member of the Eight Immortals of the Taoist Pantheon. Traces of the original green, brown and yellow glazing remain. The hat has a soft roll in front and a long back drop falling almost to the waist. Over her right arm she carries a basket of fruit and her fists have been perforated to carry a pole. Very graceful movement in the body. Height 11 1/2 inches—Tang Dynasty.



Fig. 15. Pair of warriors carrying shields in left hands. Right fists perforated for the evident purpose of carrying sword or spear. Both figures wear peaked helmets with pointed visors. Black pottery unglazed with white slip and pigmented with red and black. Very unusual. Height 6 3/4 inches—Wei Dynasty.



Fig. 16. Whitish clay statue of Shakyamuni Buddha seated on throne with both feet planted firmly on the ground. Drapery falls in folds the length of entire body. Right hand lifted to position of arranging outer garment. Left hand resting on leg. Seat supported in front by two crouching lions, on the back by two human figures. Figures in this position and this material are very rare. Height 17 inches—Tang Dynasty.



Fig. 17. Pottery figure of lady, probably court dancing girl. Elaborate costume with high "Elizabethan" collar, projecting shoulder-pieces, frills on the upper arms, and long sleeves, high waist with girdle. Pointed leaf-shaped pan in front split in center and with streamers on both sides. Wide under-robe bellling out round the "lotus lily" shoes which protrude in front; high "butterfly" head-dress. Soft pinkish-white ware painted in black and red pigments with traces of blue and gold. Height 18 inches—Tang Dynasty.



Fig. 18. Pottery figure of lady mounted on horse (probably circus rider or polo player). Horse has just been jerked to a stop and the rider is away forward in her saddle. Reddish clay covered with white slip and pigmented with green, red and black. Horse mounted on original rectangular base. Height 9 1/2 inches. Length 13 inches—Tang Dynasty.

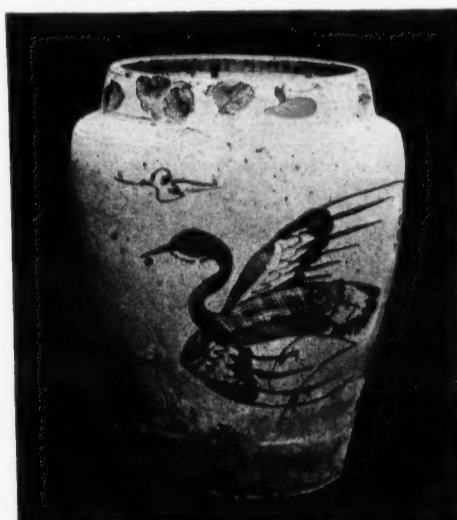


Fig. 19. Vase of grey stone ware with large mouth covered with a very brittle cracked glaze. Under-glaze decoration in different shades of sepia-brown in very sketchy manner of distinctly Sung character. Decorated with flying bird and flowers. 10 1/2 inches high—Sung Dynasty.



Fig. 20. Pottery figure of court dancing girl in graceful posture. Traces of original pigmentation still appear. Unusual type of long flowing sleeve which appears to be part of gown. Height 6 1/4 inches—Tang Dynasty.

To be seen in the collection of the HERBERT J. DEVINE GALLERIES, 42 East 57th Street, New York





Fig. 21. Painting on parchment signed by Lo Ping, alias Liang-Feng (1733-1799). Very free brush painting showing rider on back of donkey. Snout of donkey concealed in rising dust. Dimensions, 24 x 12 inches—Manchu Dynasty.



Fig. 23. Pottery camel with attendant. Unglazed black clay covered with brownish wash. Mounted on rectangular base. Attendant's face, chest and hands are covered with flesh tinted pigment. Wide lapels pigmented

green and long coat with tails in back falling below knees. High boots and peaked hat. Both figures are beautifully executed. Camel height 31 1/2 inches. Length 29 1/2 inches. Attendant height 23 1/2 inches—Tang Dynasty.



Fig. 22. Early Sung painting of the Tun-huang school. Original mounting on Sutras written in Tang style. From the Tun-huang caves. Dimensions, 37 inches by 24 inches. Early Sung Dynasty.



Fig. 24. Early jade disc in form of Pi. Yellowish jade with three swirling salamanders carved in high relief. Reverse side carved with grain pattern which is considerably worn down, large brown areas appear on reverse side. Diameter 3 1/2 inches—Han Dynasty.



Fig. 25. Wood sculpture of a Bodhisattva in seated position. Right hand extended and resting on upper portion of leg. Left hand missing but arm extended forward. Very elaborate high head-dress. Entire figure covered with a thin lacquer surface and pigmented with gold, red, green and blue. Height 46 inches—Late Sung Dynasty.



Fig. 26. One of a pair marble statues of fictitious animals. Features and form would indicate members of feline family. These figures were acquired from the descendant of a commander of the vanguard of the Sung forces when those were retiring south from the onslaught of the KIN TARTARS. They were standing in front of his tomb at the border of Shansi and Chihli, but were probably taken from an earlier tomb as their great strength of expression has no parallel in other Sung stone sculptures known to us. A sitting animal of similar type is in the collection of Baron von der Heydt. Height 29 1/2 inches. Depth 4 ft. 4 inches. Pre Sung Dynasty.



Fig. 27. Iron head of Bodhisattva with hair knot surrounded by decorated band. Height 11 inches. Tang Dynasty.



Fig. 28. Sung porcelain mortuary head rest, white glaze with brown decoration showing cavalcade crossing a bridge. Floral decoration on the four sides. Stamped inscription on bottom reading Ku-hsiang Chang-chia-tsao—'Product of the Chang family, Ku-hsiang.' T'z'e-chou type. Height 5 3/4 inches. Length 15 inches. Sung Dynasty.



Fig. 29. Bronze vessel for mixing and pouring liquids. Undecorated spherical body, three short legs in form of crouching bears. Handle terminates in animal head form, short S-shaped bird- or dragon-headed spout, which swings open on small hinge, and flat (or slightly domed) cover fastened by another hinge. Top of cover decorated with fret-like design and surmounted by ring in form of twisted cord. Entire piece covered with red and green patina. Height 7 inches—Han Dynasty.



Joos Van Cleve—Mater Dolorosa
Courtesy of P. Jackson Higgins